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RECOMMENDATIONS.

DEAR SIR,

I have examined your "Seraph" with much pleasure, and am convinced that it requires no recommendation from me, as it speaks for itself in a language that cannot be misunderstood, wherever this language is known.—It is decidedly the best work of the kind which I have seen in this country.

GEORGE SCHMINKE,

Organist of the First Presbyterian Church in Baltimore.

SIR,

It affords me much pleasure to be able to speak in commendation of your new work. It contains many beauties, and is certainly the best collection which I have seen in this country.

FREDERICK DAMISH,
Organist of Christ Church, Baltimore.

SIR,

CHEST LITER

We have examined your new work entitled the Scraph, and do not hesitate to say, that it is the most pleasing selection of Church Music which has ever come under our notice; and we cannot but entertain an opinion that it will become a great favorite wherever there is a taste for chaste melody and correct harmony.

JOHN MASON, Precentor and Leader of the Choir First Presbyterian Church.

SAMUEL COLE, do. do. Christ Church.

WILLIAM NORRIS, Jr, do. do. St. Peter's Church.

Copy of a Letter from an old and much esteemed acquaintance, whose name is withheld from motives of delicacy.

DEAR SIR,

The perusal of the "Seraph," has afforded me much satisfaction; it appears to me admirably calculated to carry on the work in which you have been so long and so successfully engaged. When I look back to the time you first bore your testimony against the prevailing taste and trash of the day, and contemplate the wonderful change which has taken place, notwithstanding the mass of prejudice and ignorance with which you had to contend, I almost envy you the pleasure you must enjoy in the reflection, that you were chiefly instrumental in accomplishing so great a work. Much still remains to be done, and the mode recommended by you cannot fail of accomplishing much if persevered inthis we know from experience.

I have no doubt your "Scraph" will be well received and highly approved of. That it may meet with a rapid and extensive sale, and thereby in some measure remunerate you for your various labours, is the earnest wish of

Your sincere friend.

C*STEINER

THE

SERAPH;

Chipm.

A NEW SELECTION OF

PSALM TUNES, HYMNS, AND ANTHEMS,

From Favorite and Celebrated Authors;

CONTAINING

MANY WHICH HAVE NEVER BEFORE BEEN PUBLISHED IN THIS COUNTRY,

AND SEVERAL ENTIRELY NEW COMPOSED FOR THIS WORK:

INCLUDING ALSO,

THE RUDIMENTS OF MUSIC IN A CONCISE AND COMPREHENSIVE MANNER, FOR THE USE OF SCHOOLS OR PRIVATE INSTRUCTION;

AND THE

13898

CHANTS AND DOXOLOGIES,

AS PERFORMED BY THE CHOIR OF ST. PAUL'S CHURCH, BALTIMORE.

BY JOHN COLE.

BALTIMORE—PUBLISHED BY FRANCIS M. WILLS, AND SOLD BY E. J. COALE, JOSEPH ROBINSON, AND CUSHING & JEWETT—G. E. BLAKE, PHILADELPHIA—T. & J. SWORDS, NEW-YORK—W. WILLIAMS, UTICA, N. Y.—MUNROE & FRANCIS, BOSTON—S. G. GOODRICH, HARTFORD, CONNECTICUT—AND C. HALL, NORFOLK, VIRGINIA.

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DISTRICT OF MARYLAND, \$4.

"The Seraph; a new selection of Psalm-Tunes, Hymns and Anthems, from favorite and celebrated authors; containing many which have never before been published in this country, and several entirely new composed for this work: including also the Rudiments of Music in a concise and comprehensive manner, for the use of schools or private instruction; and the Chants and Doxologies as performed by the

Choir of St. Paul's Church, Baltimore, By John Cole,"

In conformity to an Act of the Congress of the United States, entitled, "An Act for the encouragement of Learning, by securing the copies of Maps, Charts, and Books, to the authors and proprietors of such copies, during the times therein mentioned," and also to the Act, entitled, "An Act supplementary to the Act, entitled, An Act for the encouragement of learning, by securing the copies of Maps, Charts, and Books, to the authors and proprietors of such copies during the times therein mentioned, and extending the benefits thereof to the arts of Designing, Engraving, and Etching, historical and other prints."

PHILIP MOORE,

Clerk of the District of Maryland.

PREFACE.

1T has long been matter of just and general complaint, among persons capable of judging of the matter, that Psalmody, instead of producing according to its original intention, the effect of a sublime and solemn act of praise to the Supreme Being, has in too many Churches so degenerated, or is so little

attended to, as to become contemptible, and even ridiculous.

The truth is, that what we too generally licar is unworthy of the name of Music; many of the compositions in use, and favourite once too, are in themselves entirely devoid of energy or expression; and from the manner in which they are performed completely fail in touching the heart, or of exciting any sensations but those of disgust and pity. It is true, there are many exceptions, and a laudable ambition to improve and excel is in many places manifest: but still where better things might be expected, a barbarous style pervades the sanctuary of the Most High .- Tunes of comparatively modern date, put together by the village authors of the last century, have taken place of the fine solcmn tunes of Ravenscroft and his cotemporaries-others still more modern and more exceptionable, are preferred by some to the finest compositions of the present day. Tunes in the Minor Key, are preferred by many on all occasions; insomuch so, that in some communities who are "mindful of the times and seasons," the same description of Music is frequently used for their Hosanna at Christmas, as for their humiliation in Lent; and the joyful Chorus that should ascend on high at the celebration of Easter, is too often expressed in strains that would suit the desponding accents of the disciples, when their hopes expired with the Crucifixion of their Lord, rather than their songs of triumph at his Resurrection.

Is it not matter of astonishment, that while such unparalleled exertions are making for the spread of the Gospel in foreign lands, so little attention should be paid to the display of one of its peculiar beauties at home—and that cases may be found of persons all alive to the promotion of the former object, who, with a puritanical frown better suited to the gloomy days of Oliver Cromwell,

endcavour to nip in the bud every attempt at refinement.*

As all admit that Music should constitute a part of Public Service, "the dispute concerning that which is most fit for such solemnities, is reduced to one short question, viz: If Music be admitted into the service of the Church, is that species of it which the most polished, and best informed part of mankind regard as good, or that which they regard as bad, the most deserving of such an honour?"

Dr. Burnex.

If a tenth part of that laudable zeal which is displayed in the promotion of Bible, Missionary and Tract Societics could be drawn into another channel and exerted for the promotion of Psalmody, we should not so often be annoyed with "such singing as adds neither ornament nor dignity to the Psalms and Hymns which are drawled out, and bawled with that unmusical and unmeaning vehemence which the satirist has described—

'—— so swells each windpipe— Such as from lab'ring lungs enthusiastic flows High sound, attemper'd to the vocal nose.'"

These things ought not to be—and if a society were established in each congregation for the purpose of promoting improvement, patronized by the clergyman and some of the respectable and pious members, and the superintendance given to a person of correct taste and mature judgment, we should soon wit-

ness a pleasing result.

In such institutions particular attention should be paid to the rising generation; if they were well instructed and fully grounded in the Rules of Music, it would contribute more than any other circumstance to the advancement and perfection of this pleasing act of adoration. The love for it thus early implanted, would grow up with them and continually increase, and not only enable them to contribute their part in the performance, but incline them to be con-

stant in their attendance at Public Worship.

The instances in the Old Testament are innumerable, which shew the attention that was paid to this part of divine worship. At a very early period, we read of "Jubal, who was the father of all such as handle the harp and organ," (Genesis 4, 21.) To celebrate the miraculous deliverance of the children of Israel in the Red Sea, "Miriam, the prophetess, the sister of Aaron took a timbrel in her hand; and all the women went out after her, with timbrels," (Exodus 15, 21.) Deborah and Barack sang a triumphant hymn of praise after the defeat of Sisera, (Judges 5.) The most inattentive reader of the Bible cannot but notice the exquisite poetry of the royal Psalmist, which made a part of the ritual of the national church established in Israel. "The trumpet was blown in the new moon on the solemn feast-day; such was the statute for Israel, and the law of the God of Jacob." Psalm 81, 3 and 4.) The removal of the ark was always accompanied with singing, with the sound the

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1115611 cornet, and the trumpet, and the cymbal, and the harp. With such admirable skill was Psalmody conducted by Solomon, that "it came even to pass, as the trumpeters and singers were as one, to make one sound to be heard in praising and thanking the Lord, and when they lifted up their voice with the musical instruments and praised the Lord, saying, "For he is good, for his mercy endureth for ever;" that then the glory of the Lord, a body of light above the brightness of the sun, descended from heaven, and filled the house of God." (2 Chron. 5. 13, 14.) From the reign of Solomon to the accession of Hezekiah, Psalmody and the pure worship of the true God were either profaned or neglected. Sunk and degraded amid the gloom of ignorance, irreligion, and idolatry, that devout reverence which influenced their general conduct, in the time of their forefathers, now no longer animated their piety. It was left for the good and pious Hezekiah "to break down the altars that were erected to Baal;" to reform the accumulated abuses in the service of the sanctuary; and to restore the spiritual worship of Jehovah. The harp, now no longer, as in the days of their captivity, hung upon the trees in melancholy silence by the waters of Babylon; but they "bowed the head and worshipped the God of Israel," praising and magnifying him on consecrated instruments, with Psalms, and Hymns, and Spiritual Songs.

Though the christian less needs the aid of external assistance to excite and invigorate his devotion, yet human nature is not changed, and the power of music is still the same. We may therefore "blow the trumpet" on our feast-

* The propriety of using Instruments in the Church, has been a subject of dispute ever since the Reformation; but it is a remarkable fact, that, out of the many national Churches which were established after that event, only one, (that of Scotland) has rejected them; and that out of the numerous sects which have sprung from the national Churches, only one, as far as I can learn, has rejected the use of Vocal Music. The arguments used in support of each scheme, are in my humble opinion equally weighty and plausible. We are told by the one, that " the whole congregation cannot be actuated by the same spirit; and therefore, as it respects some, their praise must be mockery;" and by the other, that "the Apostles and primitive Christians never used Instruments; and that, the New Testament is entirely silent on the subject." By the same rule of argument, women should not be admitted to the sacrament of the Lord's Supper, nor infants to the sacrament of Baptism. And with due deference I would ask-Whence the authority for the use of a Church Bell or Clock? For Velvet Cushions and Curtains, and all the parapharnalia of a modern place of worship? We no where find that the Apostles or primitive Christians used them !! But it was not my

day; we may take the psalm, and sing, and make melody in our hearts unto the Lord, even the Lord God of Israel who hath visited and redeemed his people." The birth of the Saviour of the world was ushered in by the songs of a multitude of the heavenly host. On the evening preceding his passion, He and his disciples joined in a hymn of adoration and praise. Paul and Silas, when they were in prison, "prayed and sang praises to God." In the epistles we have several precepts and exhortations to this duty; which, except in times of persecution, has always formed a part of christian worship. And engaged in this delightful service, the church below unites with the church triumphant, with angels and with arch-angels, in singing "the praises of God and of the Lamb."

If Psalmody be so agreeable to the dictates of nature, and so expressive of the strongest and most amiable feelings of the heart; if among the Israelites and primitive christians it was cultivated with so much care, and attended with so much benefit; if moreover it be illustrated by the example of Christ. and enforced by the precepts of his apostles, it cannot surely be necessary to urge every individual in a congregation to pay that attention to this part of the service which it so justly deserves. Praise is no less a duty than prayer. If in distress we bend the knee, and humbly petition for a supply of our necessities, we are surely bound from motives of gratitude and duty to "praise the Lord for his goodness, and declare the wonders that he doeth for the children of men; to exalt him also in the congregation of the people, and to praise him in the seat of the elders." (Psalm 107. 31 and 32.) And since the more general the service, the more impressive will be the effect; it is the duty of all who are competent, to unite their voices in these songs of praise, and to "swell the tide of harmony." We shall, by these means, inspire with more confidence those who may be desirous to join, and add to the general devotion by an appearance of a more general interest and participation in the service.

To conduce in some measure to the accomplishment of these desirable objects, this work is presented to the public; should it be instrumental in diffusing a better taste through the country than that which too generally provails, and thereby be a means of making the "praise of God to be glorious, and his saints glad when they go into the house of the Lord," the chief object of the Editor will be fully accomplished.

intention to have entered into an argument; those who wish for correct information on this subject, are referred to Dr. Smith's Primitive Psalmody.

REMARKS.

The Editor would earnestly recommend, that in all choirs, schools or societies where this work may be introduced, the Air or principal melody may be performed by the treble voices. In this arrangement, which prevails in all regular performances in Europe, and is now happily becoming more and more prevalent among vs, there is no unmeaning jumble of sounds; for, the acuteness of the treble voices renders the Air predominant, and the music becomes

intelligible even to those unacquainted with the nature of Harmony.

The Editors of THE ANTHOLOGY, speaking on this head, observe, that "The principal Air is the soul of the piece—it ought to be more distinctly heard, and its effect should be heightened as much as possible by the auxiliary efforts of the other parts—giving the character to the piece, it ought to be placed in the most conspicuous station, and assigned to those voices which are naturally the most expressive of melody. The voices of women are one eighth higher than those of men; they are more flexible; and, consequently, more capable of the graces of music. Good treble voices exceed, on a moderate calculation, the number of good tenor voices in the proportion of twenty to one. On account, therefore, of the superior delicacy of the female voice, and of the greater number of treble performers, to them ought to be assigned the principal Air of the piece. Owing to the general deficiency in musical science, which characterizes American masters, and to the almost total want of refinement in the public ear, the ancient practice of giving the Air to the tenor, and casting the treble voices into the shade, still prevails. Male performers resist the improvement with a zeal similar to that with which they would resist an invasion of their natural or political rights—but they are contending against nature and against science, and the contest must finally be vain. We find that the violin, the hautboy, the fite, and indeed the greatest proportion of musical instruments strive to imitate the treble. The female voice has been in all ages the favourite of genius. It was designed to be the soul of harmony and to inspire delight. Whoever possesses any refinement of soul, owns its claim to precedence, and delights even in its tyramical sway."

ERRATA.

Notwithstanding the great care and attention paid to this work, a few errors have crept in—the following are the most material ones that have been discovered, which the reader is requested to correct.

Epiphany-2d Alto line, the last note should be E, fourth space.

Clifford-1st Alto line, the last note but two should be upper G.

Mount Pleasant—the last Bar but two in the Air, the notes should be E, D.

Canterbury New-the third note in the last Alto line should be F.

Fulham-erase the two Crotchets in the Bass and insert a Minim on A, fifth line.

Swanwick-fifth note in the Alto should be G.

Laux Deo-first Tenor line, last note but two should be D, and the Pia should be over the word Thou.

Sanctus, No. 2-mark a Repeat at the close.

Wicklow, page 116-second ane of the Air, 3d Bar, last note should be G, second line.

Antwerp-first Tenor line, last note in the 8th Bar should be F, first space.

Furley-erase the Dot in the 6th Bar of the Air.

Ledbury-second line of the Air, the sixth note should be D, fourth line.

Lo my Shepherd-second page, first line, the two last notes in the third Bar should be Semiquavers-last note in the second line should be D, fourth line.

O give thanks-erase the Dots in the 21st Bar.

Lord of all Power—the last note in the sixth line should be D below.

Chria in Excelsis -- second line of words, after "glorify" read "thee"

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THE RUDIMENTS OF MUSIC.

OF THE STAVE.

Music is printed or written on five lines called a Staff or Stave; every line or space of which, is called a degree: the Staff, therefore, contains nine degrees, viz. five lines and four spaces.

LINES. 3th Line.	SPACES.
4th Line.	4th Space.
3d Line.	3d Space.
2d Line	2d Space.
	Space.

These lines and spaces are always counted from the lowest upwards.

The Notes of Music are placed on the lines or in the spaces of the Staff, and their positions are named from the first seven letters of the alphabet. Every eighth Note, in regular succession, has the same name as the first.

OF THE CLEFS.

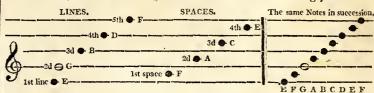
A CLEF is a character placed at the beginning of a Staff, to determine the names of the Notes that are in or on the Degrees. There are three of these CLEFS, viz.—Treble, or G Clef; Tenor, or C Clef; and Bass, or F Clef.

Form of the Form of the Form of the Treble, or G Clef, Tenor, or C Clef, Bass, or F Clef,

All the Degrees or letters of the Staff, depend upon the Clef for wheir name.

The TREBLE, or G Clef, gives the name of G to the second line of the Staff; and all the others take their names accordingly—thus:

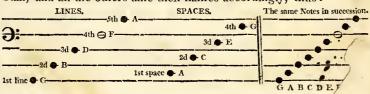
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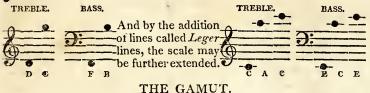
The Tenon, or C Clef, gives the name of C to which ever line passes through its cross-bars:—this Clef, although banished from Modern Psalmody on account of the *supposed* confusion it creates, by changing the position of the letters, is used by all the great masters in their *scores*, and designates the particular part by its place on the Staff, thus:



The Bass, or F Clef, gives the name of F to the fourth line of the Staff, and all the others take their names accordingly, thus:



Whenever a greater compass of Notes is required, the spaces above and below the Staff are used, and thus two more Degrees are gained.





The above Scale exhibits a regular succession of Notes, from Double C in the Bass to C in Alt in the Treble; and although the Notes at the extreme ends are seldom used in Vocal Music, it is necessary to know them.

N. B.—The middle line C, is that which always passes through the Tenor Clef, which borrows the other four lines from the Treble and Bass to make up its Staff.

OF THE NOTES AND RESTS.

The length of a Note, with regard to Time, is known by its form.— There are six different sorts of Notes now in use, with their corresponding Rests, or marks of silence, as follows:



The proportions which the above Notes and Rests bear to each other, are shown in the following Table:—



The forms and proportions of these Notes and Rests should be strongly impressed on the mind—and it will be well to recollect that a 4th is another name for a Crotchet, an 8th for a Quaver, a 16th for a Semi-quaver, and a 32d for a Demi-semi-quaver.

OF COMPOUND OR DOTTED NOTES.

A Dot placed after any Note or Rest, increases the length of that Note or Rest, just one half; thus a dotted Minim is to be continued as long as three Crotchets, a dotted Crotchet as long as three Quavers, &c.



When a second Dot is placed after the first, the second Dot is considered half of the first Dot; therefore a Double-dotted Minim will be equal to a Minim, a Crotchet and a Quaver, or seven Quavers:—The same remark applies also to the Rests.

It frequently happens that small Notes are prefixed to these which have been described—they are called Appoggiatura, or Grace Notes, and are not reckoned in the Time of the Bar: they borrow their time from the Note following; and in general are half its duration, and written as half its value.



The Approgratura, when placed before a Dotted Note, becomes the longest—occupying two-thirds of the time—but in Modern Music, is generally written as in the under line:



OF TIME AND ITS DIVISIONS.

In all Musical Compositions, lines called Bars are drawn across the Staff, for the purpose of dividing the Music into equal divisions; which divisions are likewise called Bars; thus any quantity of Music

written between two of these marks is called

a Bar of Music.

Each Bar of Music contains a certain number of Notes or Rests, the amount of which is specified by a Sign, or Mark of Time, placed at the beginning of every composition, after the Clef. There are two kinds of Time—Common or equal, and Triple or unequal Time.

Simple Common Time, marked thus denotes that eve-

cy Bar must contain a Semibreve or its value in Notes or Rests.

All other marks of Time, are formed by two Figures, placed one ever the other at the beginning of the Staff; which Figures have a reference to the Semibreve—the upper Figure shewing how many parts or Notes, are contained in each Bar; and the under Figure explaining how many of such Notes constitute a Semibreve—2 signifying a Minim, 4 a Crotchet, 8 a Quaver, &c.

placed at the beginning of any piece of Music, they indicate that there is to be the value of Two Crotchets in each Bar, either by one Minim, four Quavers, or other Notes or Rests to the same amount.—This is called *Half Time*, because each Bar contains the *half* of a Bar of Simple Common Time.

The following Table will fully demonstrate the above remarks.

Simple Triple Time.	Compound Com. Time.	Compound Trip. Time.
Ex. 3d. \[\begin{cases} 3 \text{ Three} \\ 4 \text{ Crotchets.} \end{cases} \]	Ex. 6th $\begin{cases} 6 \text{ Six} \\ 4 \text{ Crotchets.} \end{cases}$	Ex. 9th \{ \begin{cases} 9 \text{ Nine} \\ 4 \text{ Crotchets.} \end{cases}
Ex. 4th \{ 3 Three 8 Quavers.	$ \text{Ex. 7th } \left\{ \begin{array}{l} 6 \text{ Six} \\ 8 \text{ Quavers.} \end{array} \right. $	Ex.10th \{ 9 \ \text{Nine} \\ 8 \ \ \ \ \ Quavers. \end{array}
Ex. 5th { 3 Three 2 Minims.	Ex. 8th \{ 12 Twelve 8, Quavers.	Ex.11th \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \

The following six sorts of Time are those most in use in Sacred

quently find in Handel and other authors $\frac{12}{8}$; and ALLA BREVE

Time, containing four Minims in a Bar—a specimen of which may be seen at page 152; this is also occasionally used at the close of Anthems, &c. for the purpose of extending the Time.

OF THE CHARACTERS USED IN MUSIC.

A Sharp # placed before a Note, raises that Note half a tone; and when placed at the Clef, shews that all the Notes on that interval, are raised half a tone above their natural sound.

A Flat b placed before a Note, lowers it half a tone; and when placed at the Clef, shews that all the Notes on that interval are lowered half a tone below their natural sound.

A Natural A displaces either Flat or Sharp, and restores the Note before which it is set, to its natural sound.

A Pause op placed over a Note or Rest, renders it longer at pleasure.

A Slur or Tye indicates that the Notes over or under it, are to be sung to one syllable, in a smooth and gliding manner.*—When Quavers and Semi-quavers are united at the bottom, the Tye is frequently omitted—but this does not alter the mode of performing.

* I must here enter my protest against a contrary practice, which has lately been introduced, of singing Tyed Notes as though they were all marked with a Staccato. The effect produced by this new method is truly ridiculous; and such passages as occur in the Easter Hymn, page 169, would convey an idea that the performers were laughing instead of singing. Let the singer rather imitate a fine performer on the Violin, who makes all such passages with one motion of the bow, distinguishing the several Notes only by the removal of his fingers.

A Figure 3 set over three Notes, signifies that they are to be sung in the time that two would be, without such distinction.

A Double Bar is used at the end of a line, or strain; and at the close of a piece.

A Repeat or thus or thus The first, directs the performer to Repeat the preceding passage; the second, the following passage; and the third, directs that both are to be repeated.

The Double Ending directs, that the first time the Note under figure 1 is to be sung; and the second time the Note under figure 2, omitting the first.

The Direct we is placed at the end of a Staff, or at the bottom of of a page, to indicate the name of the following Note.

The Staccato is seldom used in Vocal Music;—it directs that the Note over which it is placed should be sounded short and emphatic.

OF THE GRACES.

The Crescendo or Creso: ____ directs the performer to begin the Note or passage soft, and increase the sound.

The Diminuendo or Dim? begin loud, and decrease the

sound.

The Swell is formed by giving strength to the voice, gradually from Piano to Forte, and returning to Piano, steadily with-

out shaking or any tremulous motion—this when applied to long Notes, on open vowels, has a fine effect.



This is a grace of exquisite beauty, but of difficult attainment; and never fails to please when judiciously introduced and well executed: but it had better be omitted entirely than badly performed.*

OF THE MODERN DIATONIC & CHROMATIC SCALES.

The Diatonic Scale of Modern Music, is a gradual succession by five tones and two semi-tones in an octave, or series of eight Notes.

The Chromatic Scale, is a gradual succession by semi-tones in an octave; produced by dividing the five whole tones.

It was humorously observed, by a lady of fine taste, that Mr ——'s Trill was so close you could not stick a pin into it, and Mr. ——'s was so open that you might drive a coach and six through the intervals—both these extremes must be avoided.

The Diatonic Scale, is the Scale of nature, which may be proved by the sound of a single string or tube, when mathematically divided and subdivided.

The lowest string of the Violoncello, by a quick touch of the finger,

produces the following sounds, and a nice ear can discover

the same sounds, produced by a single string of a Piano Forte, or by the tone of a Church Bell.

These sounds are denominated as follows:



Now by filling up the intervals, we produce a series of Eight Notes, or an Octave; constituting the *Diatonic Scale*.

Example—the Black Notes are the Intervals.



Here the Semi-tones rest between the third and fourth, and between the seventh and eighth sounds; and this series of Tones and Semi-tones constitute what is also called the Major Mode; because the first third, counting from the Tonic or Key Note, contains a Major third or five Semi-tones—as may be proved by the following



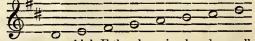
Observe—all the *Tones* of the Diatonic Scale are divided, except the Intervals from E to F, and from B to C; which being Semi-tones by nature, cannot be divided.

Each of these Intervals may be made the Tonic or Key Note of a Diatonic Scale, by the use of Flats and Sharps:—Thus, if we wish to raise a piece of Music, composed in the Key of C, one Tone higher, we make D the Tonic; but in raising to the third, we find, that to F natural is only four Semi-tones—consequently F must be made sharp to produce the Major Third. In proceeding upwards to complete the Octave or Scale, we shall find, that to produce a Semi-tone between the seventh and eighth, C must be made sharp.

EXAMPLE IN THE TREBLE STAFF.



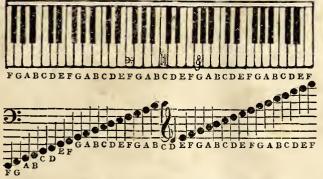
As these sharps would, by their frequent occurrence on the Staff, disfigure the Music, they are placed after the Clef, in their respective Intervals, and are called the Signature; thus—



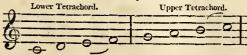
It matters not on which F the sharp is placed, as all the F's are made sharp; but it is customary to place it on the fifth line.

Observe—that Interval which is a sharp to the one below it, is also a flat to the one above it;—thus C sharp is also D flat, &c.

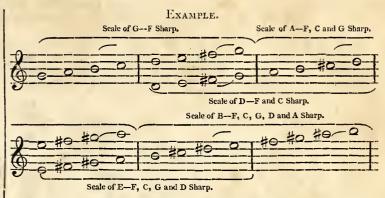
This will be fully elucidated by an examination of the following Figure, which represents the Keys of a Piano Forte or Organ—the White Keys produce the natural tones of the Diatonic Scale, and the Black Keys the flats and sharps.



The Diatonic Scale may also be divided into two Tetrachords, or Intervals; containing two Tones and one Semi-tone. The Tone between them is called the Tone of disjunction.

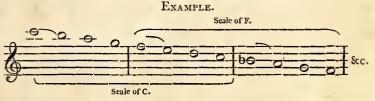


Now all the Scales, which require sharps at the Signature, may be formed, by making the upper Tetrachord of one, the lower Tetrachord of the next.



Remember that F is the *first* sharp, and that every succeeding one is a *Fifth higher*, counting by the letters.

Thus Sharps are produced;—and the Scales which require Flats at the Signature, are formed by reversing this mode—that is to say, by taking the lower Tetrachord of the Natural Scale for the upper Tetrachord of the next.—Thus the lower Tetrachord of C is the upper one of F, &c.



Remember also—that B is the first Flat, and every succeeding one is a Fifth lower, counting by the letters.

An Accidental Sharp, indicates that the *Dominant*, or Fifth above the original Key, has become the Key Note, or Tonic, for a time;—and when an Accidental Flat appears, the Sub-Dominant or Fifth below, is the Key Note for a time.

A Flat restored by a Natural produces the effect of the former; and a Sharp restored by a Natural, the effect of the latter.

A thorough knowledge of these principles, will be of infinite service to all those who wish to acquire the art of singing at sight; and the task is by no means a difficult one, under proper guidance.

OF THE TONIC OR KEY NOTE.

The Tonic is the predominant sound, to which all others in the

Scale have a particular reference.

Every Diatonic Major Scale has its relative Minor, which commences, or has its Tonic, on the Third below the Major—thus the relative Minor of C Major is A—of F Major is D, &c. &c. It has the same number of Tones and Semi-tones in the Octave, but they are differently disposed; it also has the same Signature.

This Scale differs from the *Major*, in that its first third from the Tonic contains but *four* Semi-tones, whereas the Major contains *five*, as was before observed.*—See the Chromatic Scale, or Key Board

of the Piano Forte.

The Minor Third gives to this Scale a peculiar character, which renders it expressive of the mournful and pathetic passions. It is peculiar in another respect—its ascending Scale differs from the descending Scale—for in ascending it is necessary to make the sixth and seventh sharp,† and in descending to restore them to their natural tones.

* In counting distances, the two extremes are always reckoned.

† The Seventh is raised, because every ascending Scale must have a Leading Note, or Sharp Seventh; and the Sixth is raised, that the Interval between the Sixth and Seventh may not be more than a Tone—for the Diatonic Scale must consist of Tones and Semi-tones. The Minor Scale cannot therefore he considered natural, as it requires the aid of art to perfect it.

EXAMPLE.



OF SOLMIZATION.

In practising Musical Lessons it is customary to apply certain syllables to the Diatonic Intervals. The end proposed is, that the same Name invariably applied to the same Interval, may naturally sug-

gest its true relation and proper sound.*

The syllables originally used for this purpose were, UT, RE, MI, FA, SOL, LA, SI, UT, and were applied in this order to the ascending Major Scale, SI being the Leading Note. The Italians still retain this mode; but have changed the first syllable to DO, as being better adapted to a rapid articulation. The English have retained only four of the syllables: these answer all the purposes desired, and are admirably adapted to represent the Tetrachords.†

I shall therefore confine myself to the English system in the following lessons, more especially as it is that which is generally adopted in

this country.

The syllables applied to the ascending Diatonic Octave are, Fa-sol-la-fa-sol-la-mi-fa.

*This system of singing by syllables has its enemies; but let it be recollected that the Cathedral Boys in England are taught in this manner; and from this school has emanated such men as Drs. Boyce, Ayrton, Nares, Arnold, Cook, Crotch—Messrs Parsons, Danby, Taylor of Phila. Jackson of Exeter, his pupil Incledon, and a host of others of equal celebrity.

† The French also use the ancient syllables, but apply them invariably to the Lines and Spaces, as we do the letters; from ut to mi, being sometimes a Major and at other times a Minor Third—from mi to fa, sometimes a Tone at other times a Semi-tone—

but this is not accomplishing "the end proposed."

‡ Pronounced, Faw, sole, law, me.

MI, which occurs but once in an Octave, is called the Leading Note;* it determines the situation of the other syllables in the following order, viz.—

Above Mi—Fa, sol, la, fa, sol, la, mi, fa. Below Mi—La, sol, fa, la, sol, fa, mi, la.

To find Mi, observe the following Rule:

If there are no Flats or Sharps at the Clef, mi is in B.

If there be one Flat, mi is in E. If there be one Sharp, mi is in G.

If two Flats, . . . mi is in A. If two Sharps, . . . mi is in C.

If three Flats, . . . mi is in G.

If four Flats, . . . mi is in G.

If five Flats, . . . mi is in C.

If five Sharps, . . . mi is in D.

If five Flats, . . . mi is in C.

The last Note of the Bass, and generally that of the Air, is the Key Note, or Tonic; if it is the Note above mi, the Scale is Major—if below mi, it is Minor.

It has been previously observed that the Semi-tones are between the third and fourth, and seventh and eighth—consequently, they will always be found between the syllables la, fa, and mi, fa.

Example in the Treble Clef.



^{*} Except in the Minor Scale. The Sharp Seventh is always the Leading Note; and as this, in the Minor, will fall upon the syllable sol, it is usual to call it si, (see) in contradistinction. Lessons in the Minor should not be attempted until the pupil's voice and ear are sufficiently cultivated, to encounter the Sharp Sixth and Seventh of the ascending Seale.

EXAMPLE IN THE BASS CLEE.



The above lesson must be often practised, both ascending and descending; allowing the time of four seconds to each Note, and marking the time by four motions of the hand, viz.—

First—let the ends of the fingers fall.
Second—lower the wrist.
Third—move the hand slightly to the left.
Fourth—return to the first position.

EXPLANATION OF MUSICAL TERMS.

Pianissimo, or pp.—softas possible.
Piano, or pia.—soft.
Forte, or for.—loud.
Mezzo Pia.—rather soft.
Mezzo For.—rather loud.
Affettuoso—tenderly.

Grazioso—gracefully.
Pastorale—in a Pastoral style.
Pomposo—in a bold style.
Dolce—sweet, tastily.
Solo—one voice.
Chorus or Tutti—all the voices.

Terms which direct the Time and Style, commencing with the slowest and progressing to the quickest.

Grave.	Andante.	Vivace.
Adagio.	Allegretto.	Con. Spirito.
Largo.	Moderato. ·	Spiritoso.
Lento,	Maestoso.	Con. Brio.
Larghetto.	Tempo Guisto.	Presto.
Andantino.	Allegro.	Prestisimo.

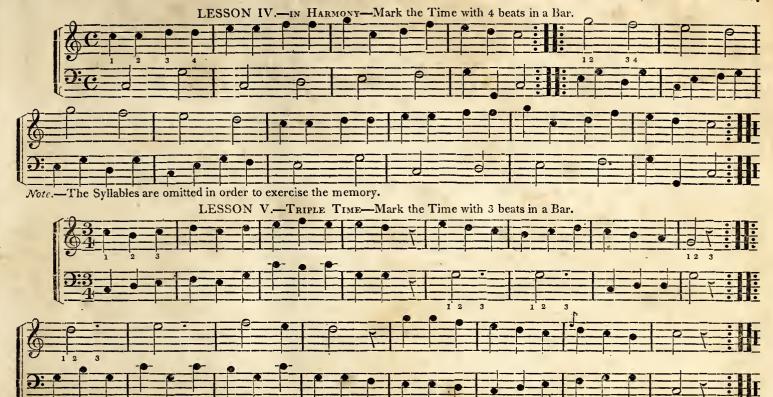
LESSON II .- THE SCALE EXTENDED.



LESSON III.—IN THE NATURAL INTERVALS—Proving the Distances.



Note.—It is unnecessary to mark the time in practising the above lesson.—Those who are learning the Bass Scale, may exercise themselves on it, by supposing the Signature to be the F Clef, with three Flats or four Sharps; which will give to the Intervals the same names.



Note.—It is recommended to continue practising Lessons in the Key of C Major, until the Pupil has acquired a thorough knowledge of the various intervals, and can count and mark Time well; he will then have nothing to attend to but the change of Keys.

LESSON VI.-IN DOTTED NOTES.



1234 56 78 12 34 56 78 1 2 3 4 56 7 8 1 2 3 4 56 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78 1 2 3 4 5 6 78

LESSON VII .-- IN SYNCOPE, OR DRIVEN NOTES.



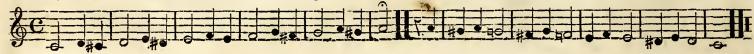
LESSON VIII .-- IN DIVISIONS.



Note.—When the pupil has learned the Notation of this lesson, the passage under the Slur may be sung to one syllable on an open vowel, laying an emphasis on the Notes marked thus (*).

LESSON IX.

Notwithstanding what has been said in defence of syllabic singing, there will be difficulties to contend with in Modern Music, which cannot be met by this system. It will therefore be necessary to practice such lessons as the following, on either of the open vowels.



THE SERAPH.

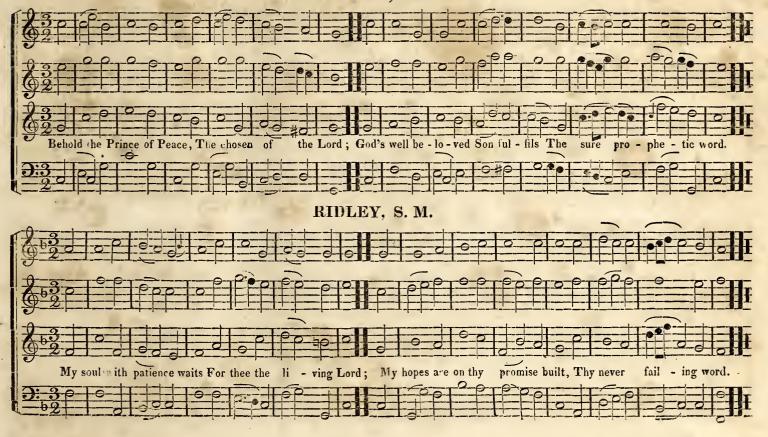
* BOLTON, S. M.

J. C. Herring.

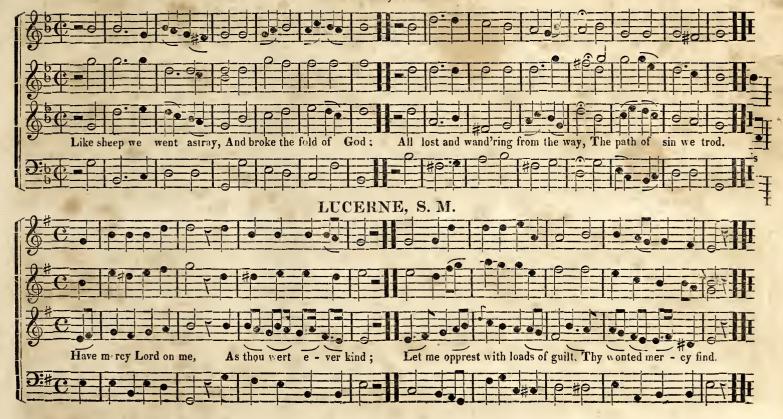
















Grace first contriv'd a way
To save rebellious man,
And all the steps that Grace display,
Which drew the wond'rous plan.

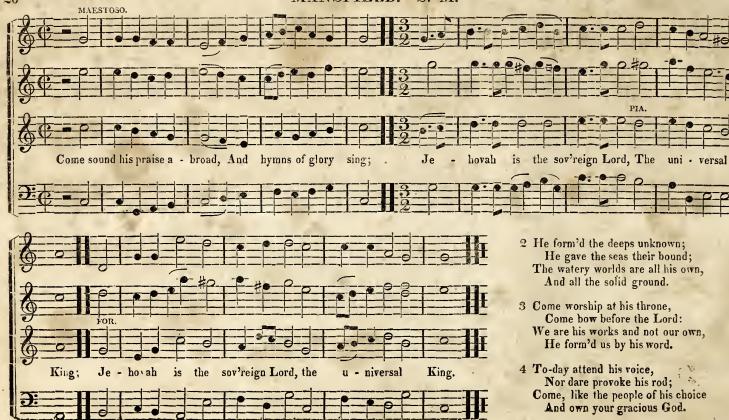
Grace led my roving feet
To tread the heav'nly road;
And new supplies each hour I meet,
While pressing on to God.

Grace all the work shall crown
Through everlasting days;
It lays in heaven the topmost stone,
And well deserves the praise.





- 2 Thou sun with golden beams, And moon with paler rays, Ye starry lights. ye twinkling flames, Shine to your Maker's praise.
- 3 He built those worlds above,
 And fix'd their wond'rous frame;
 By his command they stand or move,
 And ever speak his name.
- 4 By all his works above
 His honours be exprest;
 But saints, that taste his saving love,
 Should sing his praises best.







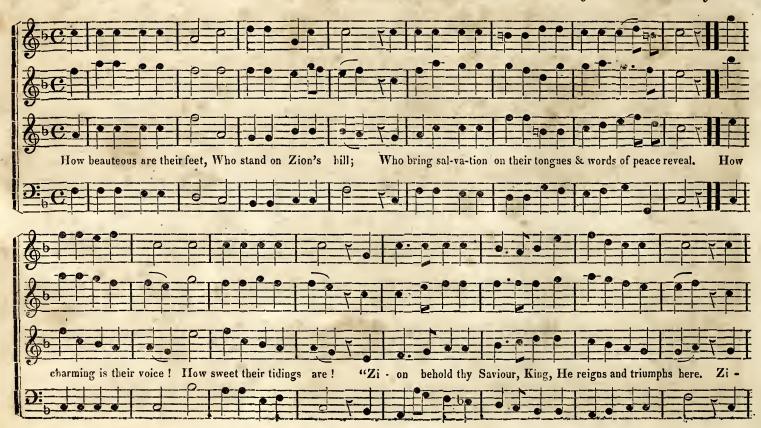




- 2 The King himself comes near To feast his saints to-day; Here we may sit, and see him here, And love, and praise, and pray.
- 3 One day amidst the place
 Where Jesus is within,
 Is better than ten thousand days
 Of pleasure and of sin.
- 4 My willing soul would stay
 In such a frame as this,
 Till it is call'd to soar away
 To everlasting bliss.









- 3 How happy are our ears
 That hear this joyful sound,
 Which kings & prophets waited for,
 And sought, but never found!
- 4 How blessed are our eyes
 That see this heavenly light!
 Prophets and kings desir'd it long,
 But died without the sight.
- 5 The watchmen join their voice, And tuneful notes employ, Jerusalem breaks forth in songs And deserts learn the joy.
- 6 The Lord makes bare his arm
 Through all the earth abroad!
 Let every nation now behold
 Their Saviour and their God.

AYLESBURY. S. M.

Chetham.



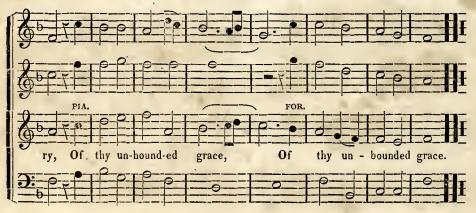




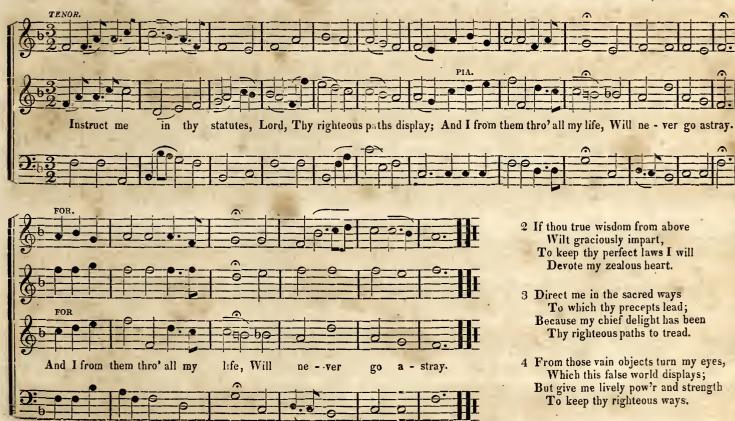
And where he's ever present, seek His face for evermore.

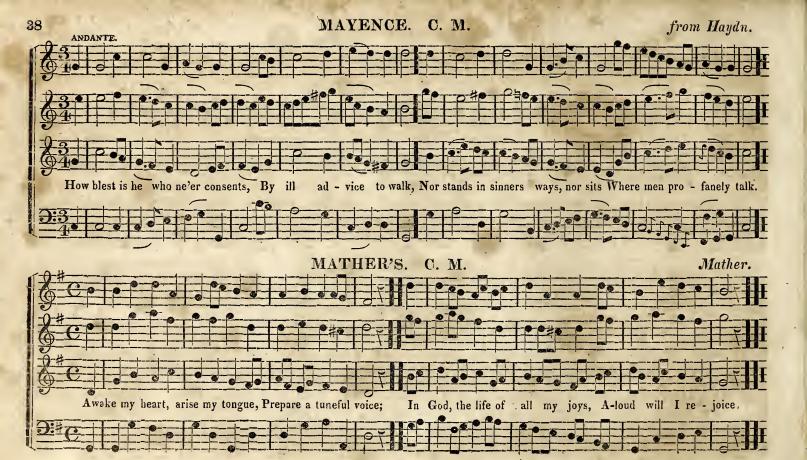






- 2 As through a glass, we dimly see The wonders of thy love; How little do we know of thee, Or of the joys above!
- 3 'Tis hut in part we know thy will, We bless thee for the sight; When will thy love the rest reveal, In glory's clearer light?
- 4 With rapture shall we then survey,
 Thy providence and grace;
 And pass an everlasting day,
 In wonder, love and praise.













- 2 Then thou, my soul, in safety rest, Thy guardian will not sleep; His watchful care, that Israel guards, Will Israel's monarch keep.
- 3 Shelter'd beneath th' Almighty's wings, Thou shalt securely rest, Where neither sun nor moon shall thee, By day or night, molest.
- 4 At home, abroad, in peace, in war,
 Thy God shall thee defend;
 Conduct thee, through life's pilgrimage.
 Safe to thy journey's end.

ALDENBURG. C. M.

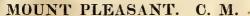
German.







- We who were once wrapt up in night, Without a glimpse of day; Now see the source of saving light, His brightest beams display.
- 3 The gospel shines and God appears, Great on his throne of grace; With pitying eyes, attentive ears, And with a smiling face.
- 4 He points the way which we must tread, To shun eternal pains; And mount where Christ our living head, In boundless glory reigns.





his ways.

FOR.

ways; And kind are

VOICE.

PIA.

ORGAN.

good, And kind are all his

- To ransom rebel worms; 'Tis here he makes his goodness known, In its diviner forms,
- 4 To this dear refuge, Lord, we come; 'Tis here our hope relies; A safe defence, a peaceful home,

When storms of trouble rise.

ris - ing

soul

God, My

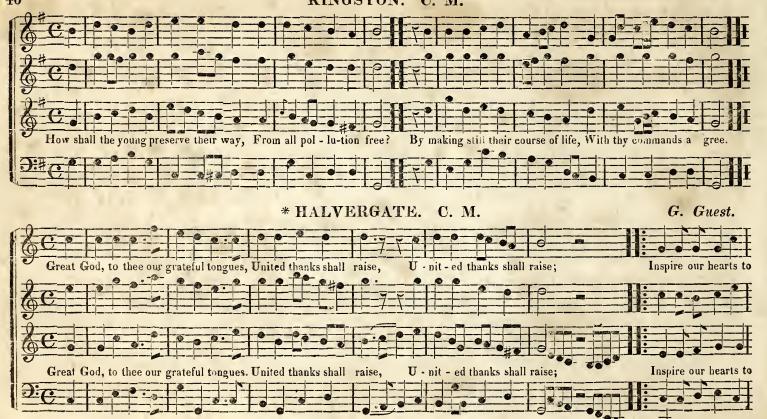
sur - - veys;

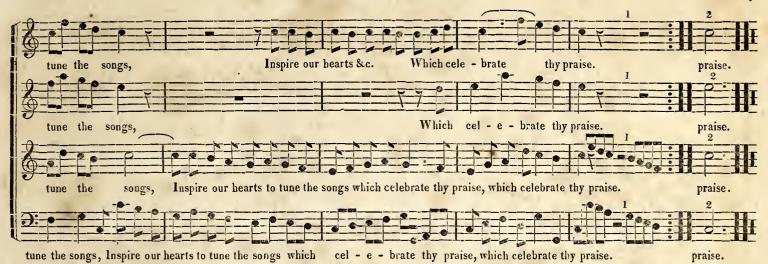
When all thy mercies O my



- 2 O how shall words with equal warmth
 The gratitude declare,
 That glows within my ravish'd heart!
 But thou can'st read it there.
- When in the slipp'ry paths of youth
 With heedless steps I ran;
 Thine arm unseen convey'd me safe,
 And led me up to man.
- 4 Through hidden dangers, toils, and deaths,
 It gently clear'd my way;
 And through the pleasing snares of vice,
 More to be fear'd than they.
- 5 Through every period of my life
 Thy goodness I'll pursue;
 And after death, in distant worlds,
 The glorious theme renew.

- 6 When nature fails, and day and night
 Divide thy works no more,
 My ever grateful heart, O Lord,
 Thy mercy shall adore,
- 7 Through all eternity to thee
 A joyful song I'll raise;
 For oh! eternity's too short
 To utter all thy praise.





- 2 From thine almighty forming hand, We drew our vital pow'rs; Our time revolves at thy command, In all its circling hours.
- O render thanks, and bless the Lord;
 Invoke his sacred name;
 Acquaint the nations with his deeds,
 His matchless deeds proclaim.

3 Beneath the shadow of thy wings
How sweet is our repose;
The morning light renews the springs,
From whence our comfort flows.

OTHER VERSES FROM PSALM 105.

2 Sing to his praise in lofty hymns; His wond'rous works rehearse; Make them the theme of your discourse, And subject of your verse.

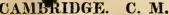
- 4 In celebration of thy praise,
 We will employ our breath,
 And walking steadfast in thy ways
 We'll triumph over death.
- 3 Rejoice in his Almighty name,
 Alone to be ador'd;
 And let their hearts o'erflow with joy
 That humbly seek the Lord.

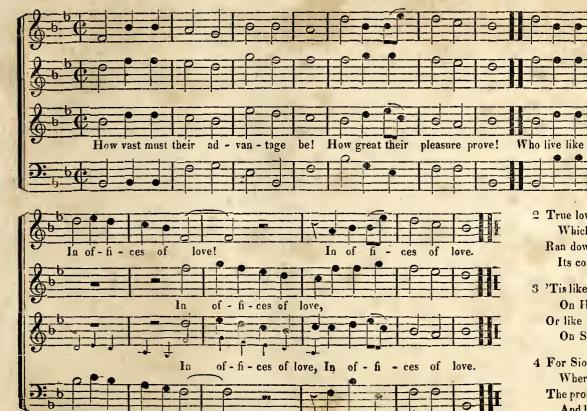




- 2 The stars, that in their courses roll,
 Have much instruction giv'n;
 But thy good word informs my soul
 How I may soar to heav'n.
- 3 The fields provide me food, and show
 . The goodness of the Lord;
 But fruits of life and glory grow,
 In thy most holy word.
- 4 Here are my choisest treasures hid, Here my best comfort lies; Here my desires are satisfied, And here my hopes arise.

brethren, and con - sent,

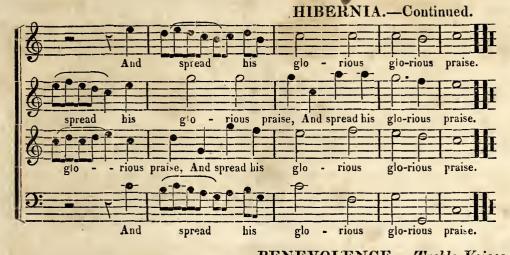




In of - fi - ces of

love,

- 2 True love is like the precious oil, Which, pour'd on Aaron's head, Ran down his beard, and o'er his robes Its costly moisture shed.
- 3 'Tis like refreshing dew, which does
 On Herman's top distil;
 Or like the early drops that fall
 On Sion's fruitful hill.
- 4 For Sion is the chosen seat,
 Where the Almighty King,
 The promis'd blessing has ordain'd,
 And life's eternal spring.



- 2 Thro' all the earth, the nations round,
 Shall thee their God confess;
 And with glad hymns their awful dread,
 Of thy great name: ||: express.
- 3 O! come, all ye that fear the Lord;
 Attend with heedful care,
 Whilst I, what God for me has done,
 With grateful: ||: joy declare.
- 4 He by his pow'r for ever rules;
 His eyes the world surveys;
 Let no presumptuous man rebel,
 Against his sov'reign : :: sway.



Whose breast expands with generous warmth, A stranger's woes to feel; And bleeds in pity o'er the wound, He wants the power to heal.

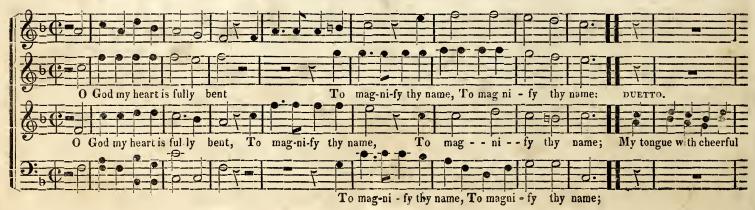
He spreads his kind supporting arms

To every child of grief: His secret bounty largely flows, And brings unask'd relief.



CANTERBURY NEW. C. M.

T. Clarke.





Awake my lute; nor thou my harp,
 Thy warbling notes delay;
 Whilst I, with early hymns of joy,
 Prevent the dawning day.

- To all the list'ning tribes, O Lord,
 Thy wonders I will tell;
 And to those nations sing thy praise,
 That round about us dwell.
- 4 Because thy mercy's boundless height,

 The highest heav'n transcends,

 And far beyond th' aspiring clouds,

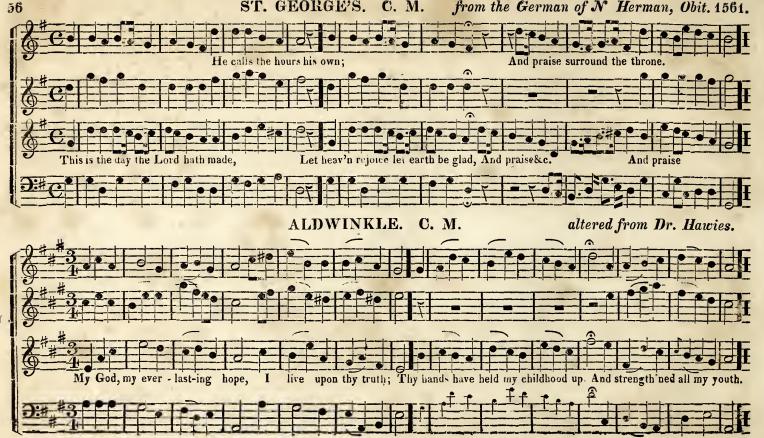
 Thy faithful truth extends.





- 2 Should earth against my soul engage, And fiery darts be hurl'd; Then I can smile at Satan's rage, And face a frowning world.
- 3 Let cares like a wild deluge come, And storms of sorrow fall; May I but safely reach my home, My God, my heav'n, my all.
- 4 There shall I bathe my weary soul,
 In seas of heavenly rest;
 And not a wave of trouble roll,
 Across my peaceful breast.









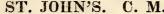
- Vain were her fairest beams display'd,
 And vain her blooming store;
 Her brightness languishes to shade,
 Her beauty is no more.
- But ah! how far from mortal sight,
 The Lord of Glory dwells!
 A veil of interposing night,
 His radient face conceals.
- 4 O could my longing spirit rise,
 On strong immortal wing,
 And reach thy palace in the skies,
 My Saviour and my King!
- 5 There thousands worship at thy feet,
 And there (divine employ!)
 The triumphs of thy love repeat,
 In songs of endless joy.
- 6 Thy presence beams eternal day,
 We all the blissful place;
 Who would not drop this load of clay,
 And die to see thy face.







2 Erect your heads, ye gates; unfold, In state to entertain The king of glory: see, he comes, With all his shining train. Who is the king of glory? who? The Lord of hosts renown'd; Of glory he alone is king, Who is with glory crown'd.



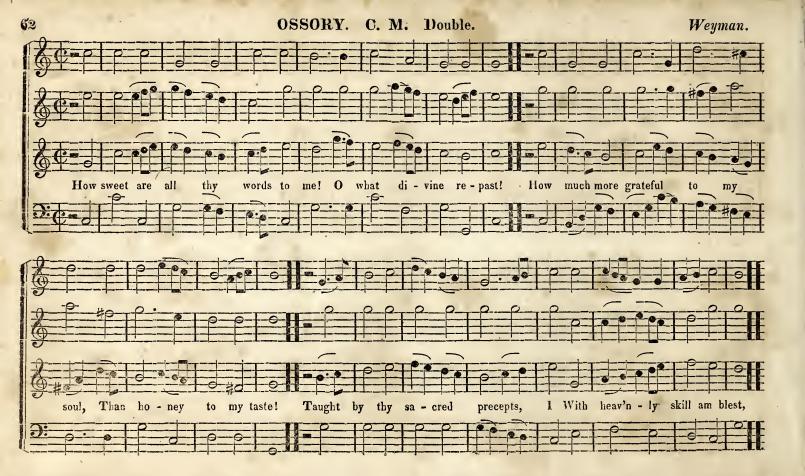






- 2 How oft my mournful thoughts complain,
 And melt in flowing tears!
 My weak resistance, ah, how vain!
 How strong my foes and fears!
- 3 O gracious God, in whom I live,
 My feeble efforts aid;
 Help me to watch, and pray, and strive,
 Though trembling and afraid
- 4 Increase my faith, increase my hope,
 When foes and fears prevail;
 And bear my fainting spirit up,
 Or soon my strength will fail.







- 3 Thy word is to my feet a lamp,
 The way of truth to shew;
 A watch light, to point out the path
 In which I ought to go.
- 4 Thy testimonies I have made
 My heritage and choice;
 For they, when other comforts fail,
 My drooping heart rejoice.

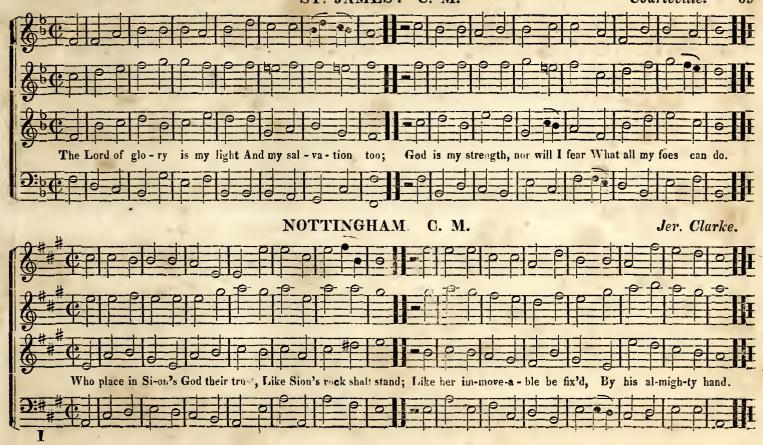


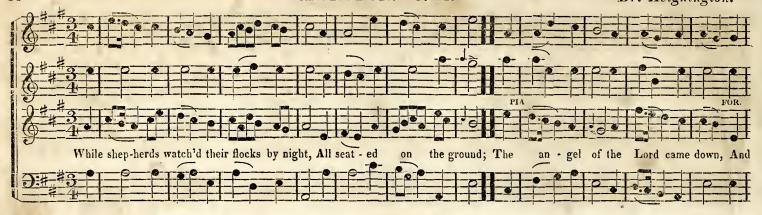






- 2 Far from the narrow scenes of night Unbounded glories rise,
 And realms of infinite delight,
 Unknown to mortal eyes.
- 3 Fair distant land! could mortal eyes
 But half its charms explore,
 How would our spirits long to rise,
 And dwe!! on earth no more!
- 4 There pain and sickness never come;
 There grief no more complains:
 Health triumphs in immortal bloom,
 And purest pleasure reigns.

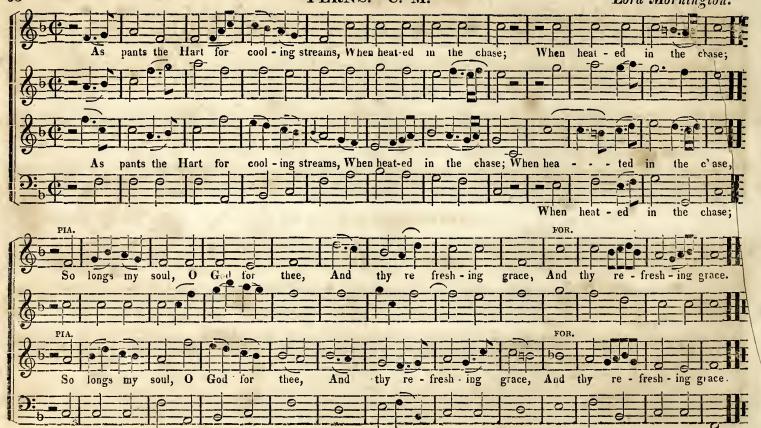


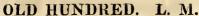


WILTON. C. M.



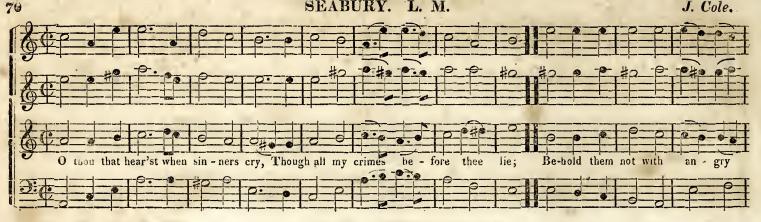








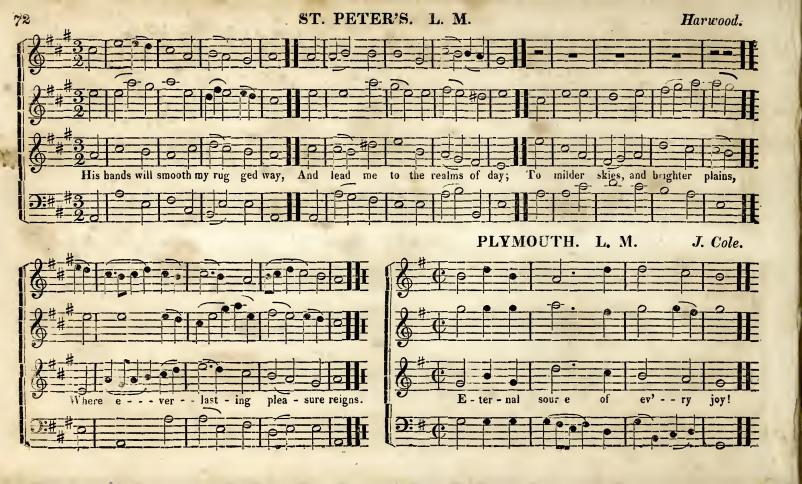








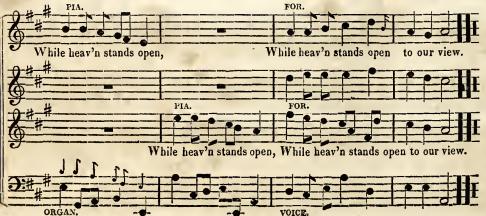












- 2 Once we were fall'n, and O how low!

 Just on the brink of endless woe;

 When Jesus from the realms above,

 Borne on the wings: ||: of boundless love,
- 3 Scatter'd the shades of death and night, And spread around his heav'nly light! By him what wond'rous grace is shown To souls impoverish'd: ||: and undone.
- 4 He shows, beyond these mortal shores,
 A bright inheritance as ours;
 Where saints in light our coming wait;
 To share their holy, :||: happy state!





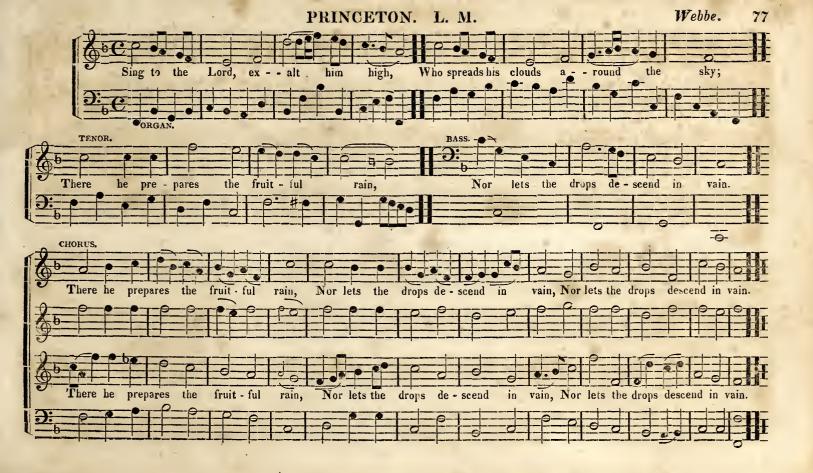
2 From the fair chambers of the East,
The circuit of his race begins;
And without weariness or rest,
Round the whole earth he flies and shines.

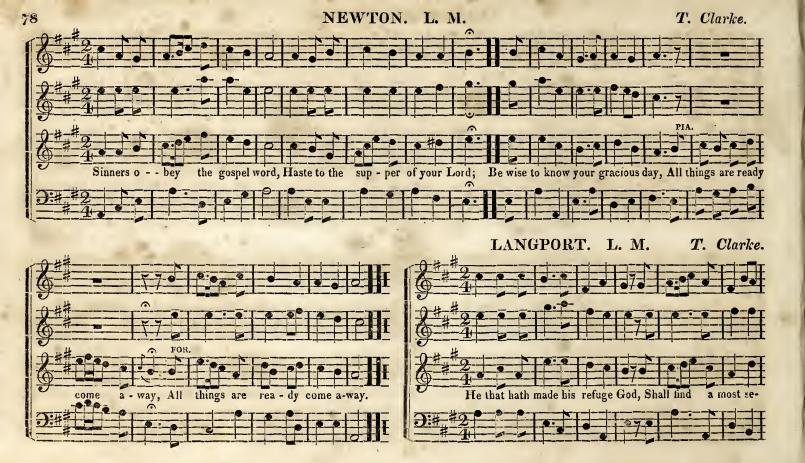
3 O like the sun may I fulfil
Th' appointed duties of the day;
With ready mind and active will,
March on and keep my heav'nly way.

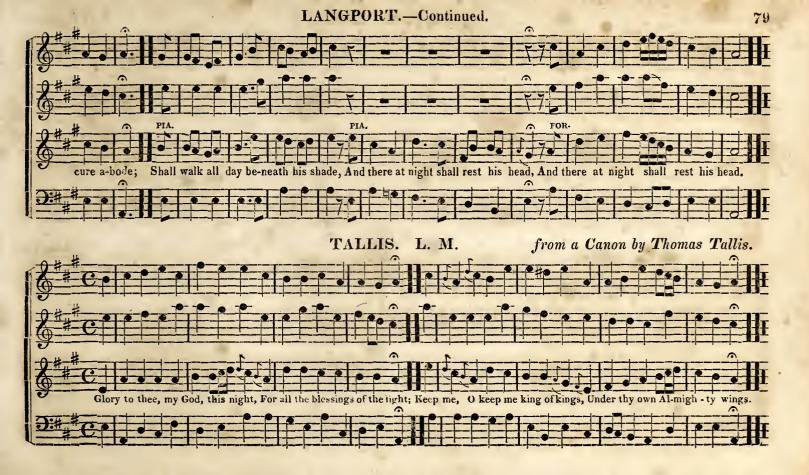




- 2 Who can his mighty deeds express, Not only vast, but numberless? What mortal eloquence can raise His tribute of immortal praise?
- 3 Happy are they, and only they,
 Who from thy judgments never stray:
 Who know what's right; not only so,
 But always practice what they know.
- 4 Extend to me that favour, Lord, Thou to thy chosen dost afford! When thou return'st to set them free, Let thy salvation visit me.

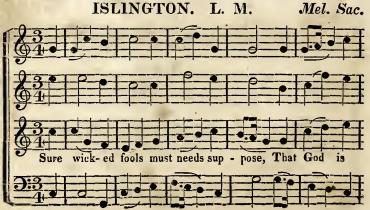








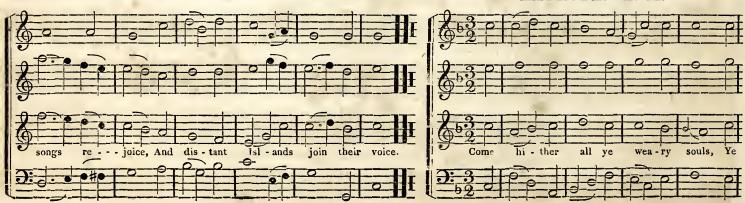




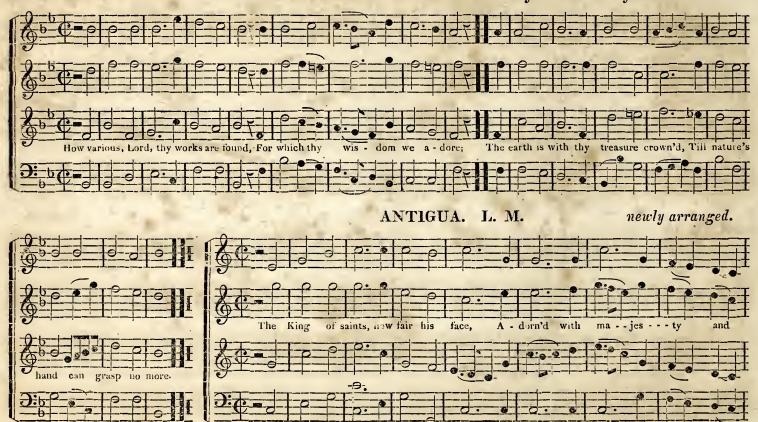




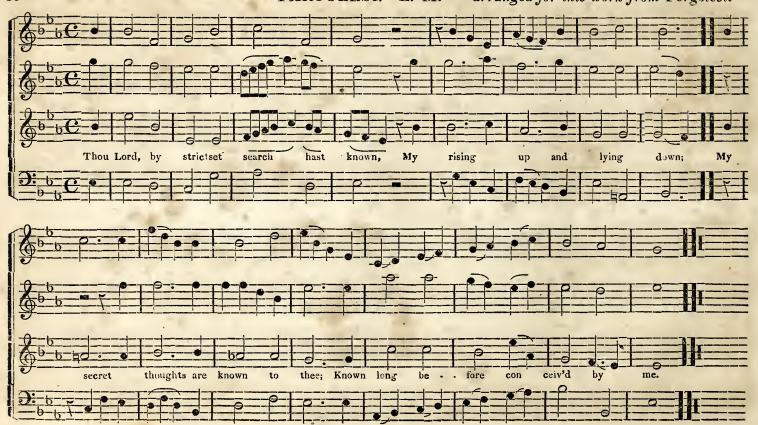
LATROBE.









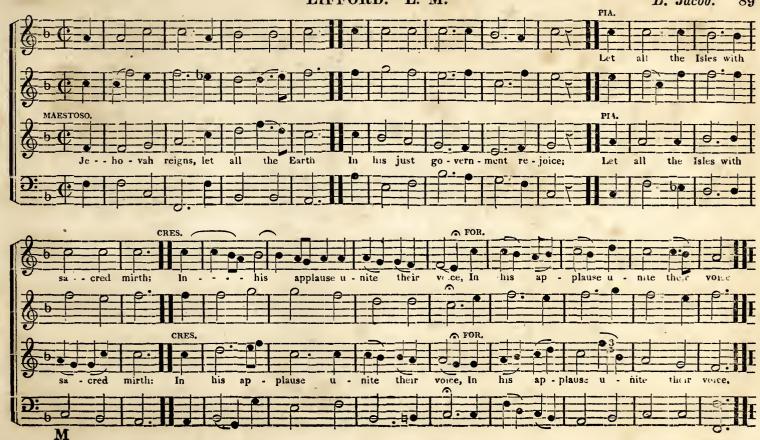


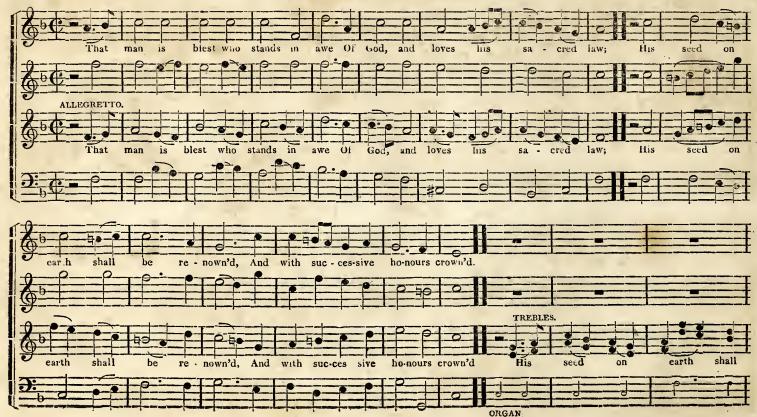




- 2 Till this sustaining truth I knew, My stagg'ring feet had almost fail'd; I griev'd the sinner's wealth to view, And envy'd when the fools prevail'd.
- 3 They to the grave in peace descend, And, whilst they live, are hale and strong; No plagues or troubles them offend, Which oft to other men belong.
- 4 To fathom this my thoughts I bent, But found the case too hard for me; Till to the house of God I went; Then I their end did plainly see.
- 5 How high soe'er advanced, they all On slipp'ry places loosely stand; Thence into ruin headlong fall, Cast down by thy avenging hand.



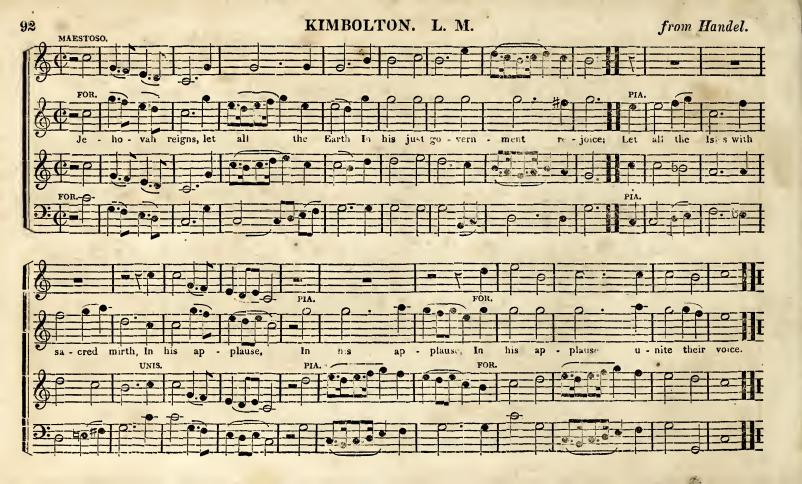




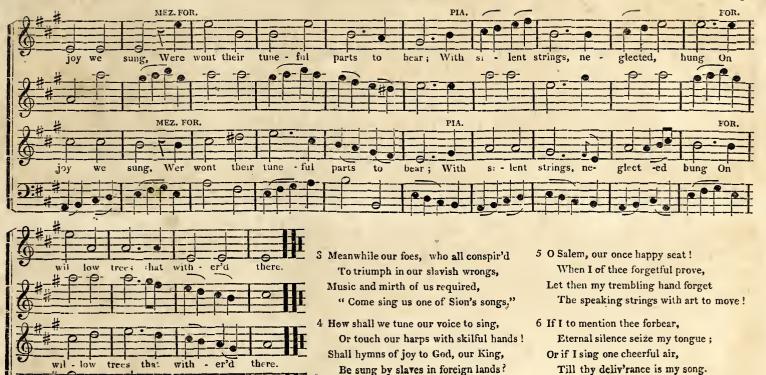




- 2 The soul that's fill'd with virtue's light Shines brightest in affliction's night; To pity the distress'd inclin'd, As well as just to all mankind.
- 3 His lib'ral favours he extends, To some he gives, to others lends; Yet, what his charity impairs, He saves by prudence in affairs.
- 4 Beset with threat'ning dangers round, Unmov'd shall he maintain his ground: The sweet remembrance of the just Shall flourish when he sleeps in dust.
- 5 1ll tidings never can surprise
 His heart, that, fix'd on God relies:
 On safety's rock he sits and sees
 The shipwreck of his enemies.



This Tune may be sung as the 113th, P. M.



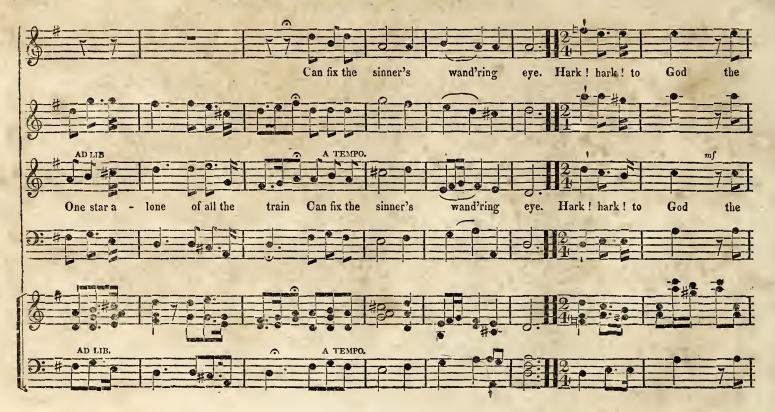




- 2 With light thou dost thyself enrobe, And glory for a garment take; Heav'ns curtains stretch beyond the globe, Thy canopy of state to make.
- 3 God builds on liquid air, and forms
 His palace chambers in the skies;
 The clouds his chariots are, and storms
 The swift wing'd steeds with which he flies.
- 4 As bright as flame, as swift as wind, His ministers heav'n's palace fill, To have their sundry tasks assign'd, All proud to serve their Sov'reign's will:
- 5 In praising God, while he prolongs
 My breath, I will that breath employ;
 And join devotion to my songs,
 Sincere, as in him is my joy.

A Hymn, by Henry Kirke White. The Music by Richard Taylor, of Chester.







THE STAR OF BETHLEHEM—Codtinued.





Once on the raging seas I rode,

The storm was loud—the night was dark,
The ocean yawn'd—and rudely blow'd

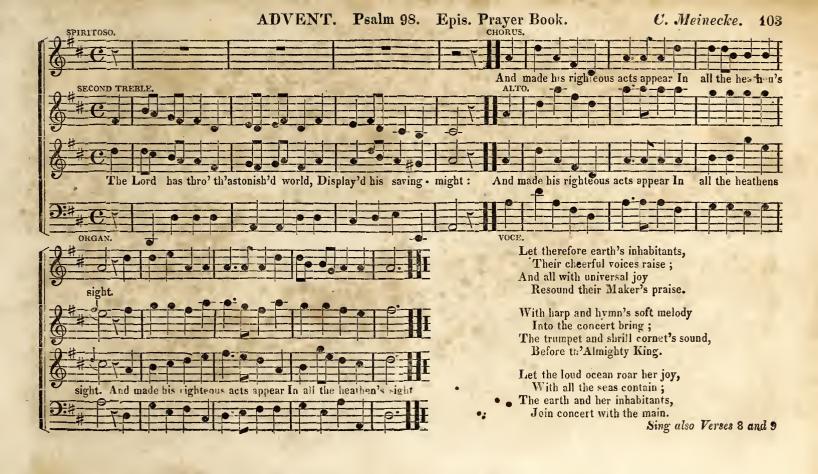
The wind that toss'd my found'ring bark;
Deep horror then my vitals froze,

Death-struck I ceas'd the tide to stem;
When suddenly a Star arose—

It was the Star of Bethlehem.

It was my guide, my light, my all—
It bade my dark forebodings cease;
And thro' the storm, and danger's thrall,
It led me to the port of peace.
Now safely moor'd, my perils o'er—
I'll sing, first in night's diadem,
For ever and for ever more,
I'll sing the Star of Bethlehem



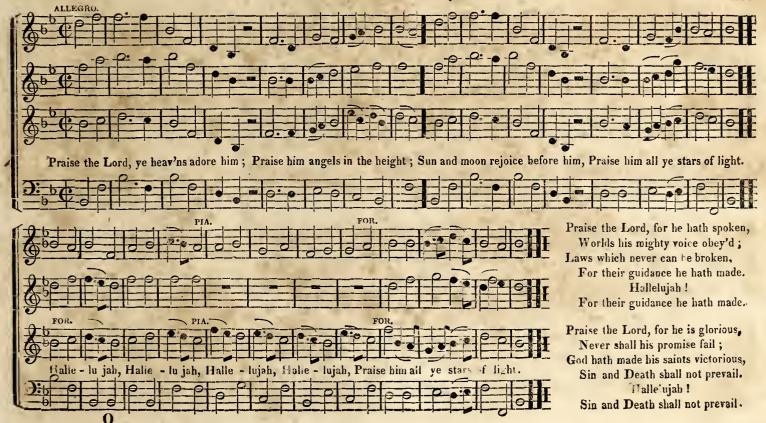


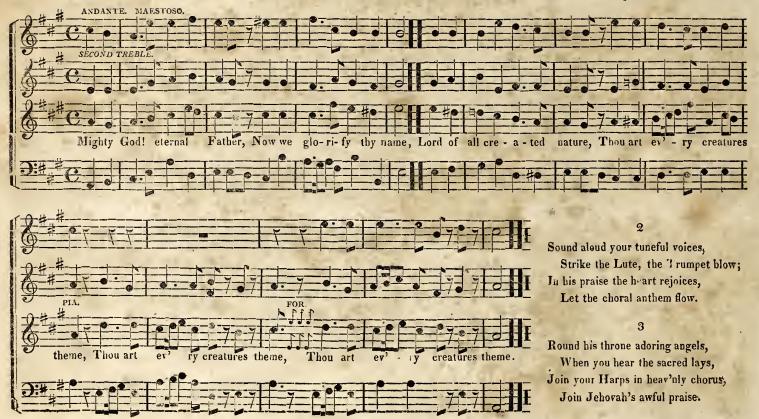


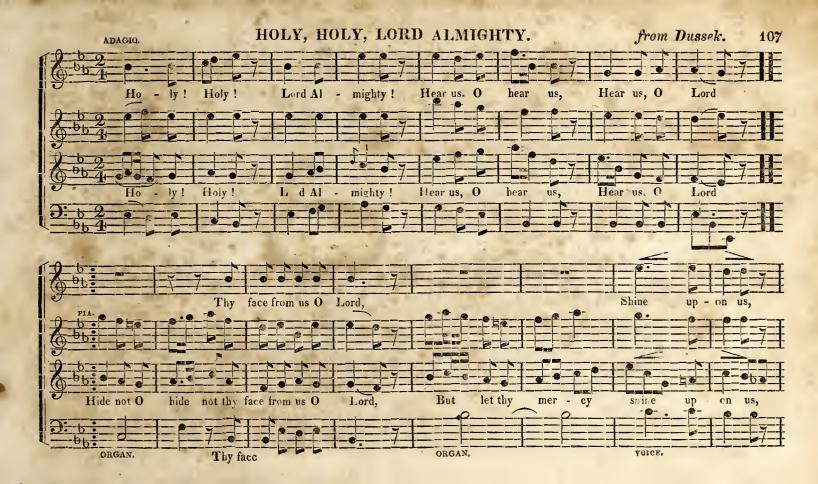


Summer has a thousand charms,
All expressive of his worth;
'Tis his sun that lights and warms,
His the air that cools the earth.

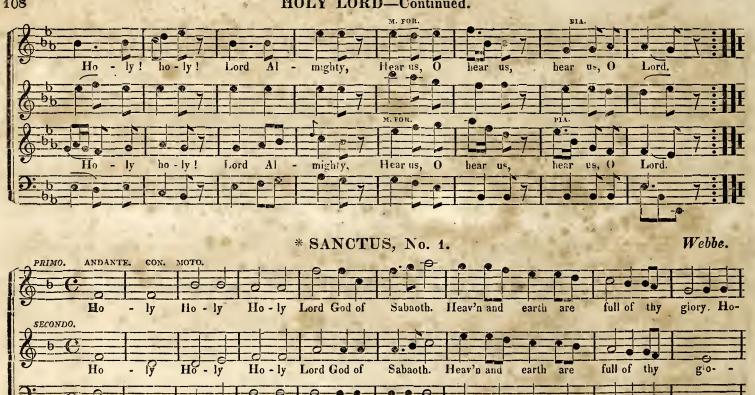
Ev'ning with a silent pace Slowly moving in the west; Shews an emblem of his grace; Points to an eternal rest.







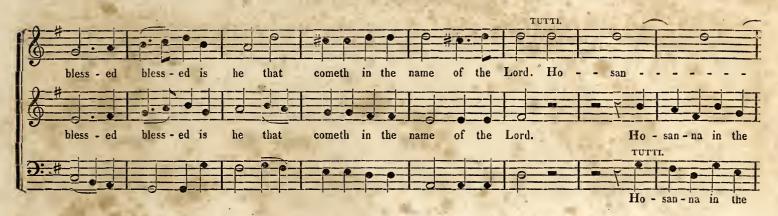
HOLY LORD-Continued.



glo- -









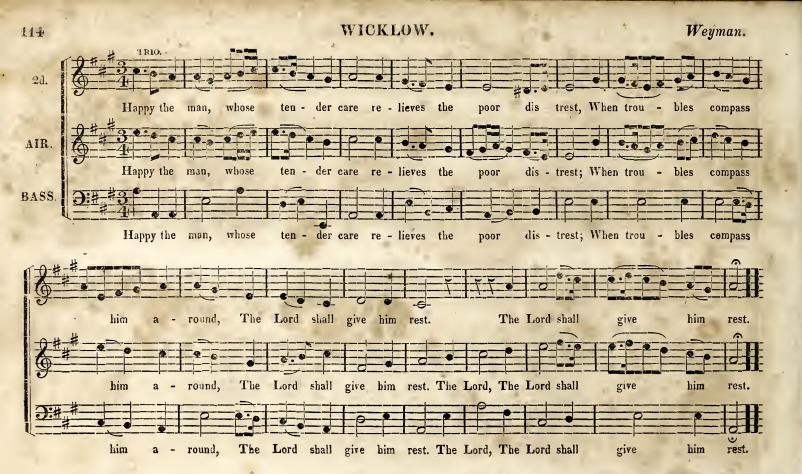








Make us of one heart and mind,
Courteous, pitiful, and kind,
Lowly. meek in thought and word,
Altogether like our Lord.
Let us each for other care,
Each his brother's burthen bear;
To thy church the pattern give,
Shew how true believers live.

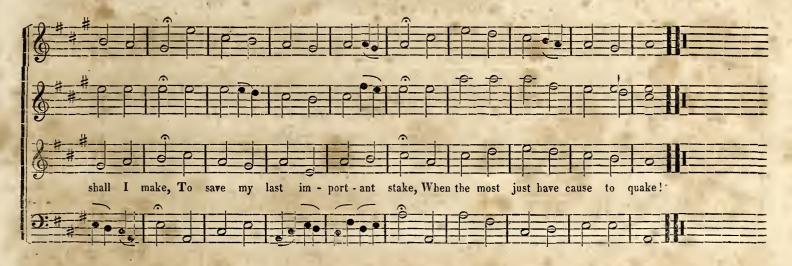








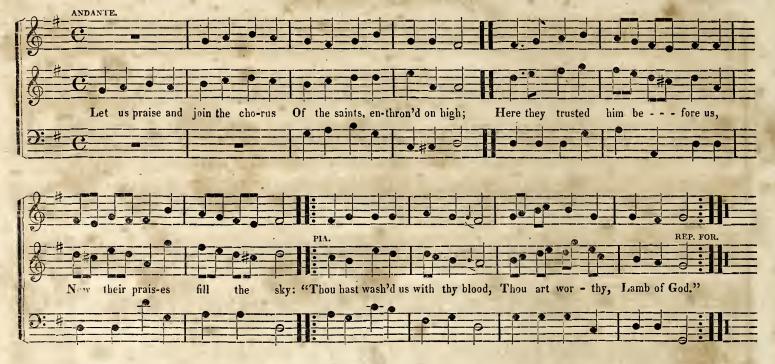




Thou, who for me didst feel such pain,
 Whose precious blood the cross did stain;
 Thou, who for me didst feel such pain,
 Let not those agonies be vain:
 Thou, who avenging pow'rs obey,
 Cancel my debt too great to pay,
 Before the sad accounting day.

3 Give my exalted soul a place,
Among the happy, right-hand race;
Give my exalted soul a place,
With God and all the heirs of grace:
Prostrate my contrite heart I rend,
My God, my Father and my Friend,
Do not forsake me in the end.

N. B .- This tune may be used as Long Metre, by commencing at the first double bar, and repeating the last line of each verse.



Yes, we praise thee, gracious Saviour, Wonder, love, and bless thy name; Pardon, Lord, our poor endeavour, Pity, for thou know'st our frame: Purify us with thy blood,

For through thee we come to God.





- 2 Our God shall come, and keep no more Misconstru'd silence, as before: But wasting flames before him send; Around shall tempests fiercely rage, Whilst he does heav'n and earth engage His just tribunal to attend.
- 3 Assemble all my saints to me, (Thus runs the great divine decree) That in my lasting cov'nant live; And off'rings bring with constant care, The heav'ns his justice shall declare, For God himself shall sentence give.

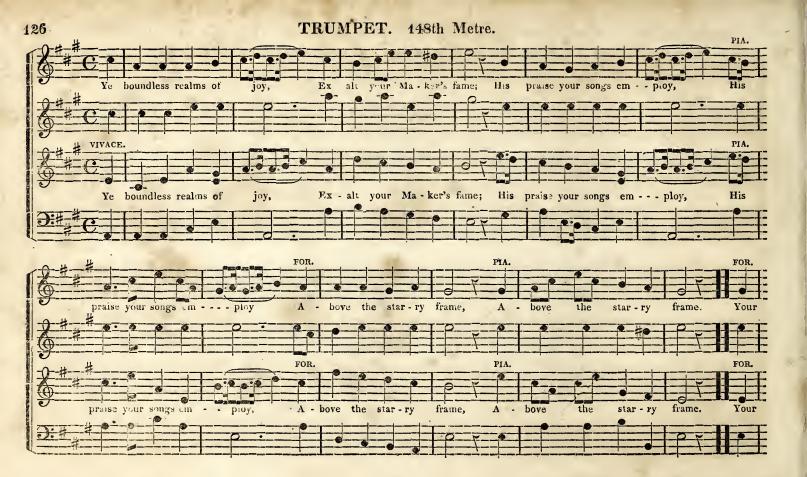


Shultz.

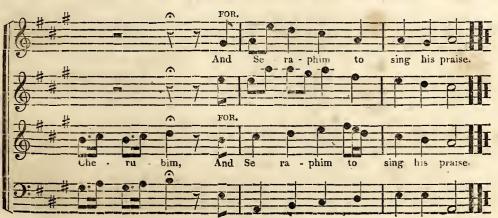


- 2 O, how sweet, how excellent. 'Tis when tongue and heart consent: Grateful hearts and joyful tongues. Hymning thee in tuneful songs!
 - 3 When the morning paints the skies, When the stars of ev'ning rise. We thy praises will record, Sov'reign ruler! mighty Lord!
- 4 Decks the spring with flow'rs the field? Harvest rich doth autumn yield? Giver of all good below! Lord, from thee these blessings flow.
- 5 Sov'reign ruler! mighty Lord! We thy praises will record: Giver of these blessings! we Pour the grateful song to thee.









- 2 Thou moon, that rul'st the night,
 And sun that guid'st the day,
 Ye glitt'ring stars of light,
 To him your homage pay:
 His praise declare,
 Ye heavens above,
 And clouds that move
 In liquid air.
- 3 Let them adore the Lord,
 And praise his holy name,
 By whose Almighty word
 They all from nothing came:
 And all shall last,
 From changes free;
 His firm decree
 Stands ever fast.





His

For God does prove our con - stant friend,



2 He spread the ocean round
About the spacious land;
And made the rising ground
Above the waters stand;
For God does prove
Our constant friend,
His boundless love
Shall never end.

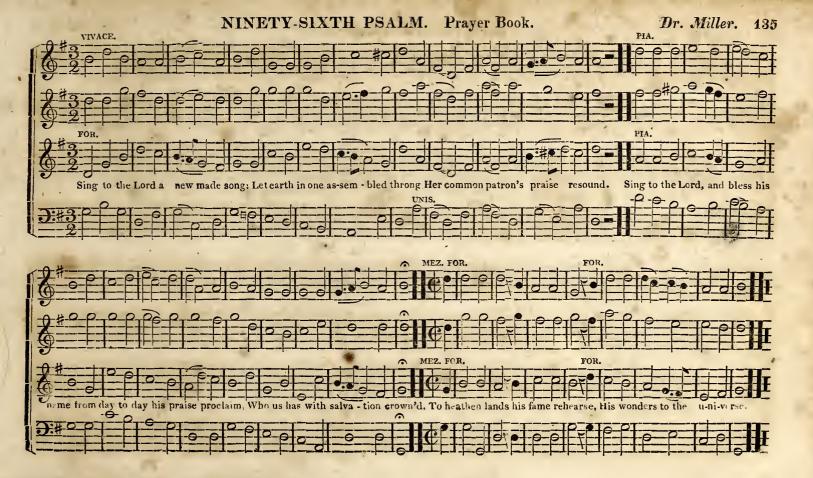
3 Through heav'n he did display
His num'rous hosts of light;
The sun to rule by day,
The moon and stars by night:
For God does prove
Our constant friend,
His boundless love
Shall never end.

4 He does the food supply,
On which all creatures live:
To God, who reigns on high,
Eternal praises give.
For God will prove
Our constant friend,
His boundless love
Shall never end.









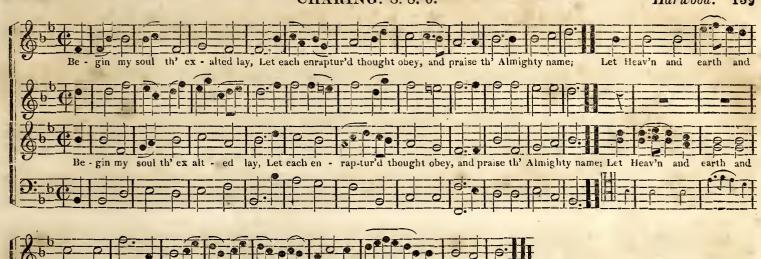






- 2 Though, hid from man's sight,
 God sits on his throne,
 Yet here by his works
 Their author is known;
 The world shines a mirror
 Its maker to show,
 And heav'n views its image
 Reflected below.
- 3-Those agents of pow'r,
 Fire, water, earth, sky,
 Attest the dread might
 Of God the most high:
 Who rides on the whirl wind
 While clouds veil his form;
 Who smiles in the sun-beam,
 Or frowns in the storm.





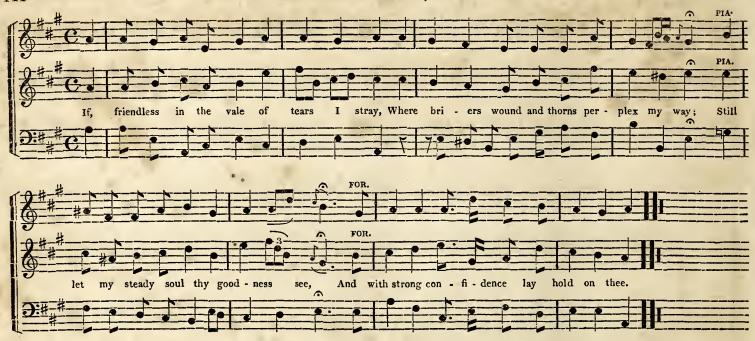


- Ye fields of light, celestial plains,
 Where gay transporting beauty reigns,
 Ye scenes divinely fair,
 Your Maker's wond'rous power proclaim;
 Tell how he form'd your shining frame,
 And breath'd the liquid air.
- 3. Ye angels catch the thrilling sound,
 While all th' adoring thrones around
 His boundless mercy sing;
 Let ev'ry list'ning saint above
 Wake all the tuneful soul of love,
 And touch the sweetest string.









In every creature, Lonn! I own thy pow'r;
 In each event thy providence adore:
 Thy promises shall cheer my drooping soul,
 Thy precepts guide me, and thy fear controul.

Then, when at last I quit this transient scene,
 Help me to bear it with a heart serene;
 Teach me to fix my ardent hopes on high,
 And having liv'd to thee, in thee to die.

TURIN. 6 lines, 7.



2. God of glory, God of love!
Lord of all the worlds above!
Thee we praise for daily food,
Thee we bless for ev'ry good.
Thee we sing, &c.

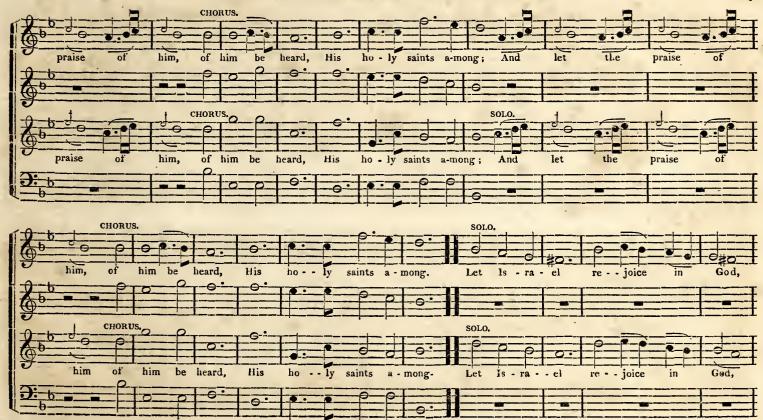
More than all, we praise thee, Lord,
For the blessings of thy word,
For the tidings Jesus brought,
For the precepts Jesus taught,
Thee we sing, &c.

4. Gracious Father! Heav'nly King!
Feeble lips presume to sing;
Infant voices humbly raise
Grateful, fervent songs of praise.
Thee we sing, &c.

From Psalm 149, Sternhold and Hopkins.

Composed by Dr. John Stephens.

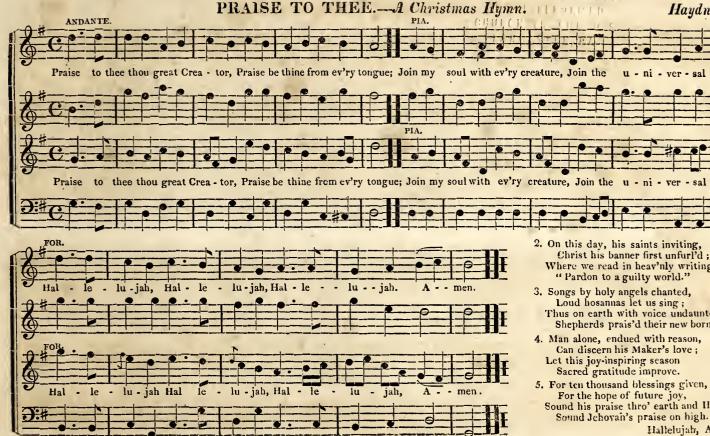






u - ni - ver - sal song.

song.



- 2. On this day, his saints inviting, Christ his banner first unfurl'd: Where we read in heav'nly writing "Pardon to a guilty world."
- 3. Songs by holy angels chanted, Loud hosannas let us sing; Thus on earth with voice undaunted, Shepherds prais'd their new born king.
- 4. Man alone, endued with reason, Can discern his Maker's love ; Let this joy-inspiring season Sacred gratitude improve.
- 5. For ten thousand blessings given, For the hope of future joy, Sound his praise thro' earth and Heav'n, Sound Jehovan's praise on high. Hallelujah, Amen.









When through devious paths I stray,
He shall teach the better way,
Kindle virtue's dying flame,
And my erring soul reclaim.
Though the dreary vale I tread,
By the shades of death o'erspread,
There I walk from terror free,
While protected, Lord by thee.





- Ev'ry eye shall now behold him, Rob'd in dreadful majesty;
 Those who set at nought and sold him, Pierc'd and nail'd him to the tree, Deeply wailing,
 Shall the true Messiah see.
- 3. Ev'ry island, sea and mountain, Heav'n and earth shall flee away; All who hate him must, confounded, Hear the trump proclaim the day; Come to judgment!

 Come to judgment! come.away.
- 4. Now redemption, long expected, See, in solemn pomp appear!
 All his saints, by man rejected, Now shall meet him in the air:
 Hallelujah!
 See the Son of God appear.













loud



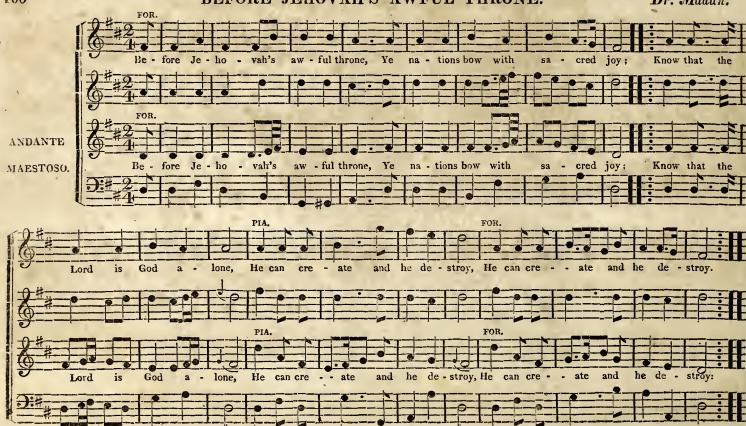




2 Other refuge have I none,
Hangs my helpless soul on thee;
Leave, ah! leave me not alone,
Still support and comfort me:
All my trust on thee is stay'd,
All my help from thee I bring,
Cover my defenceless head
With the shadow of thy wing.

SICILIAN MARINER'S. 4 lines, 8 and 7.







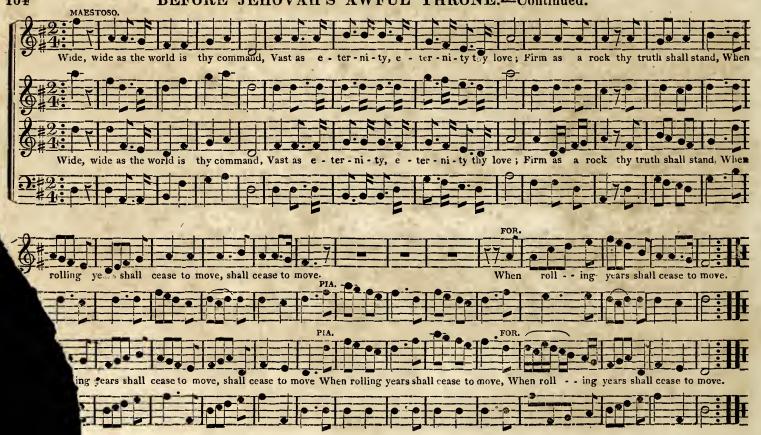








BEFORE JEHOVAH'S AWFUL THRONE.—Continued.



LORD OF LIFE. A Charity Hymn, arranged by J. Cole, from a Solo by Stevens. 165 MODERATO. TREBLE VOICES. Thou, un - con - fin'd, Deign'st to make thy hum - ble dwelling Lord of life, all praise ex - ceiling, glo - ry hum - ble mind. As thy love, through all cre - a - tion, Beams like thy dif - fu - sive So the scorn'd and humble station Shrinks before thine e - qual sight.

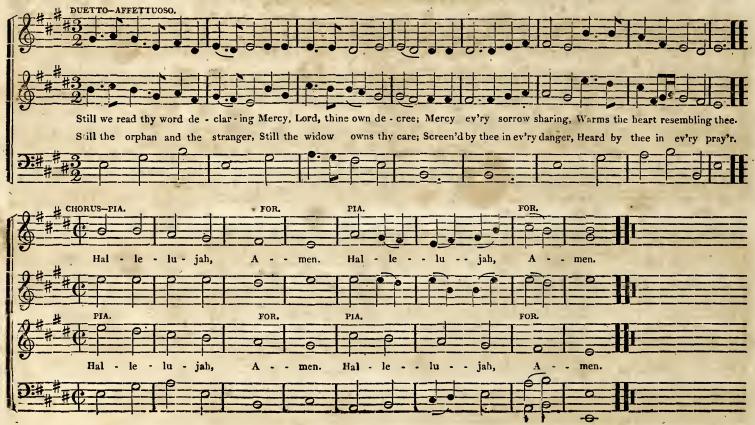


Pour their plenty o'er thy plain,
Grateful thou shalt take the blessing,
But not search the bough again.

Chorus .- These, &c.

When thy favour'd vintage flowing, Gladdens thy autumnal scene, Own the bounteous hand bestowing, But thy vines the poor shall glean.

Chorus .-- These, &c.







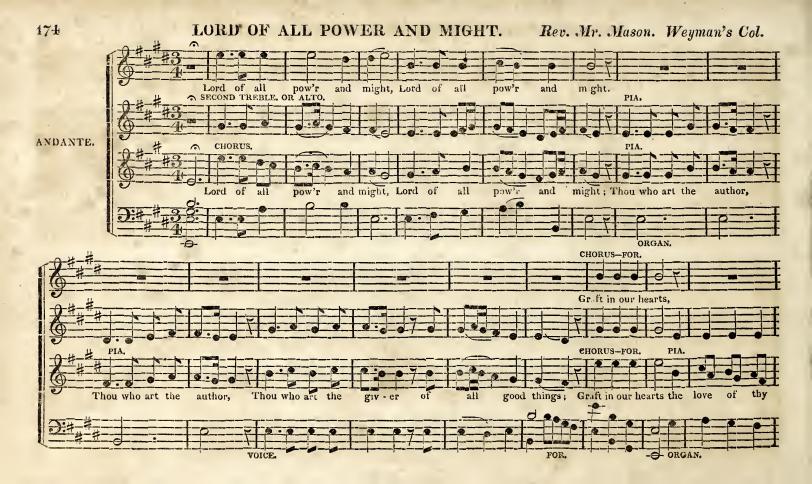
- Hymns of praise, then let us sing, Unto Christ our heav'nly King; Who endur'd the cross and grave, Sinners to redeem and save.
- For the anguish he endur'd, Our salvation has procur'd; Now above the sky he's king, Where the angels ever sing.
- Praise the Lord, who reigns above, Fountain of eternal love; Praise, with all the heav'nly host, Father, Son and Holy-Ghost.









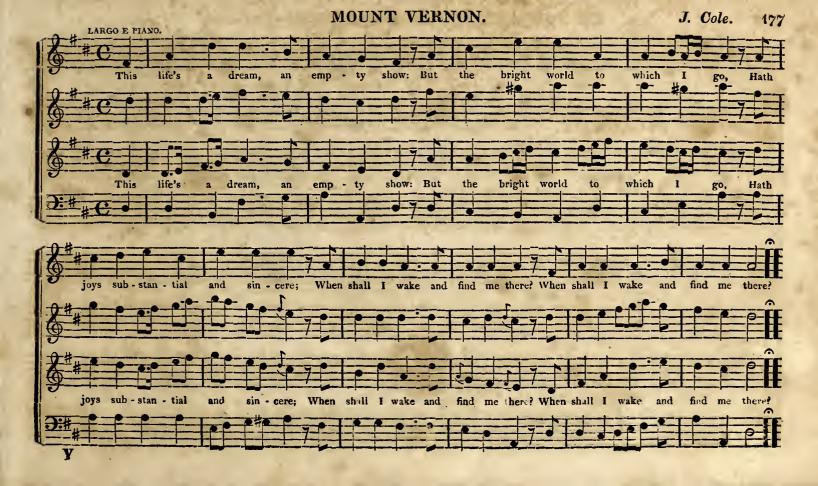


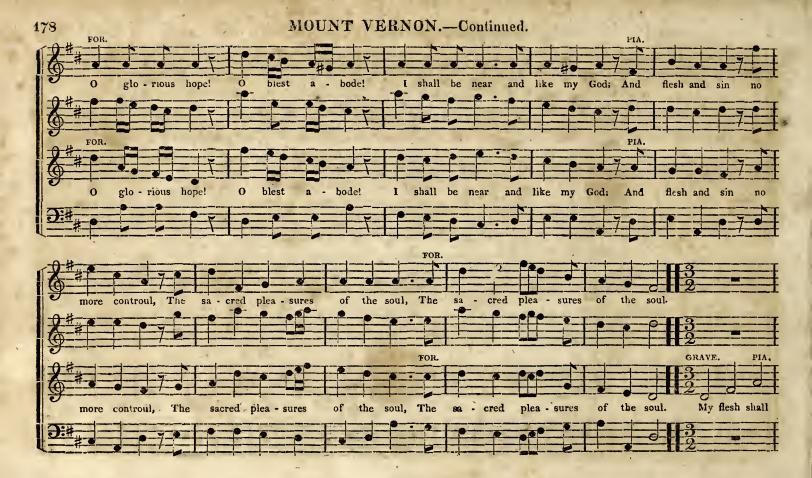
VOICE.

ORGAN.

ORGAN.







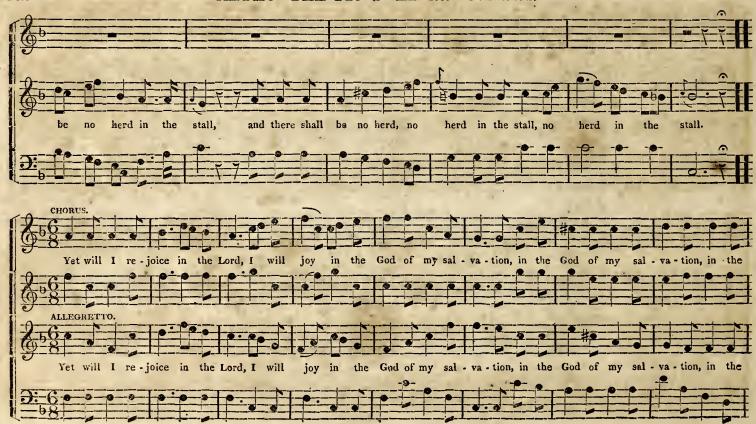


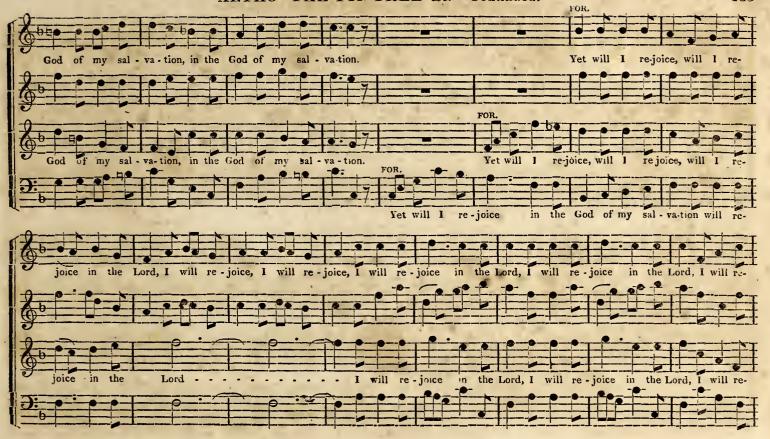


ALTHO' THE FIG-TREE SHALL NOT BLOSSOM. composed for this work by Mr. Meinecke.









ALTHO' THE FIG-TREE &c .- Continued.



CHANTS AND DOXOLOGIES

AHT TO

MORNING AND EVENING PRAYER,

AND

Communion Zervice;

AS SUNG AT

ST. PAUL'S CHURCH, BALTIMORE.

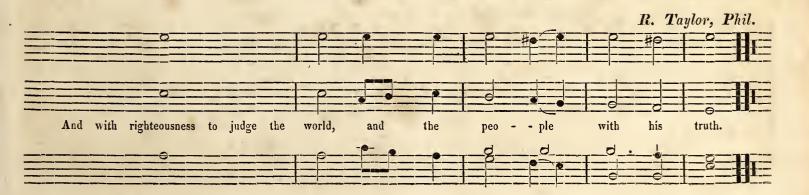


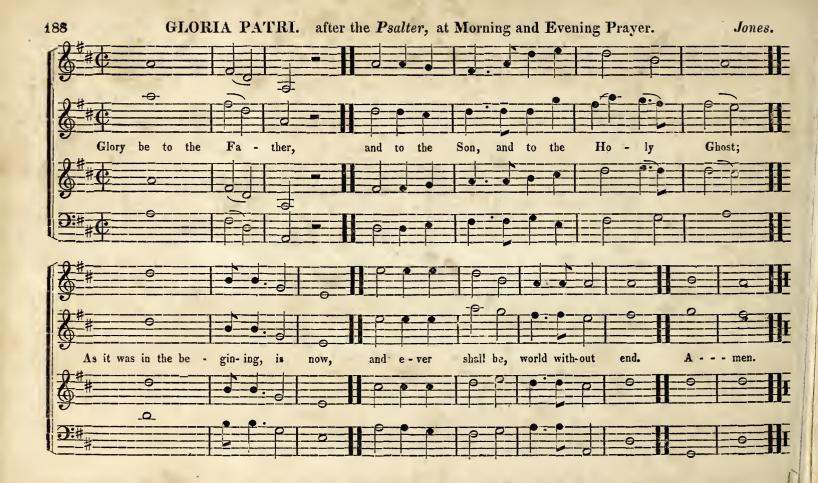
VENITE EXULTEMUS.





















ON EASTER SUNDAY, in place of Venite Exultemus.

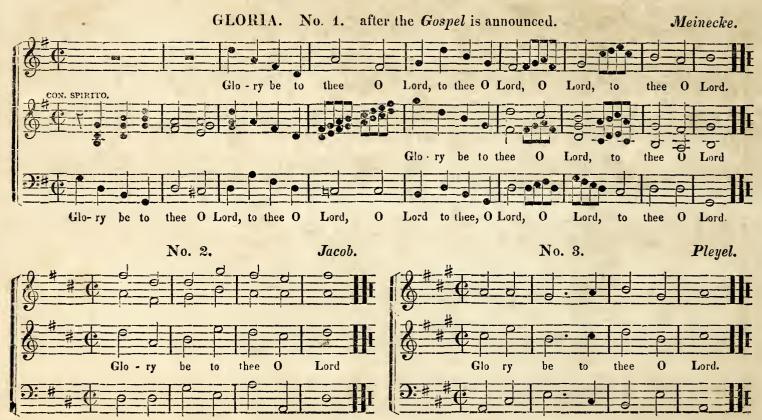
1 Christ our passover is	sacri - ficed	for us;	therefore	let u	s keep the	feast.
2 Not with the old leaven neither with the leaven of	malice and	wickedness;	but with the unleavened	bread of sit	- cerity and	truth.
	dieth no	more;	Death hath no more do -	mi nio	n o ver	him.
4 For in that he died, he	died unto sin	once;	but in that he liveth, he -	liv - et	h un to	God.
5 Likewise reckon ye yourselves to be -	dead in-deed unto	sin;	but alive unto God through	Je su	s Christ our	Lord.
6 Christ is	ris'n from the	dead;	and become the	first fruits	f them that	slept.
7 For since by	man came	death;	by man came also the resur	rec tio	n of the	dead.
8 For as in	Adam all	die;	even so in	Christ sha	ll all be made a-	live.



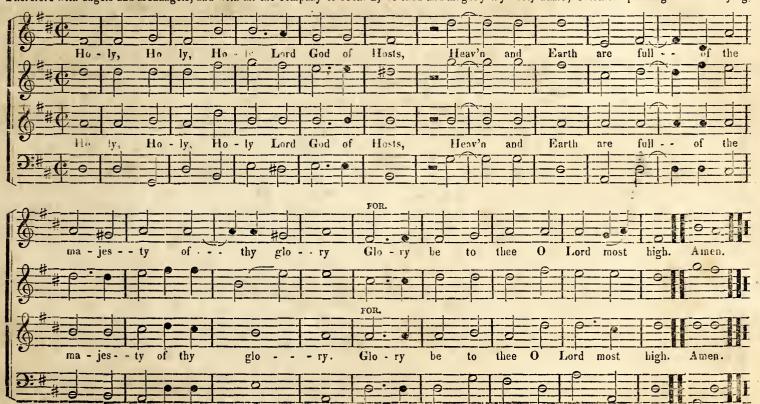


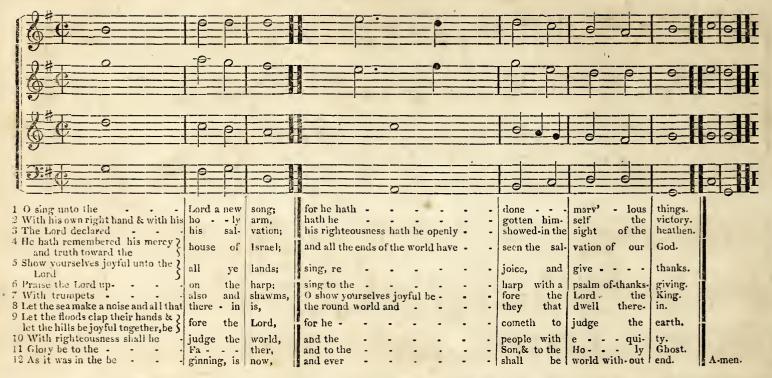


communion service.



Therefore with angels and archangels, and with all the company of Heav'n, we laud and magnify thy Holy name; evermore praising thee and saying,





Note.—In all cases where the Gloria Patri is added, the Amen is considered as a separate sentence; and is sung to the ancient close of the Subdominant and Tonic, as above.



No. 3. Double Chant.

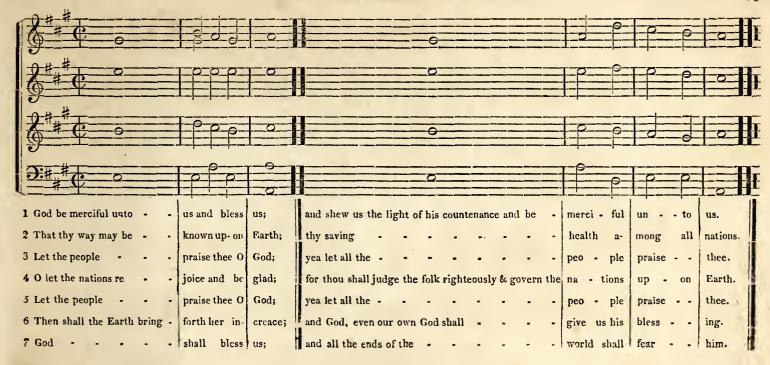
Dr. Boyce.





No. 2. Double Chant.







No. 2.



FINIS.

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The thow who Strenthenest the feeble hands, and bindest the bleeding heart of thy frail and Suffering Creatures, who sayest to the floods of histing agony which visit the soul of man, as to to Mighly Occean in a Storm, hitherto shall Thou go but no farther and here shall they wants be stayed" Oh do thow speak peder to the awakening tempest in my heart, and go with me on my way

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